

ALVAREZ
LATIN PROSODY
BY STEWART.

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THE COMPLETE
[LATIN PROSODY]

OF

EMANUEL ALVAREZ

(of the Society of Jesus).

A New Translation.

TO WHICH ARE ADDED

EXERCISES IN THE ELEGIAC, ALCAIC, AND
SAPPHIC STANZAS.

BY

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PREFACE.

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ALVAREZ' Latin Prosody has been for many generations a standard work. Most subsequent prosodians have based their systems on his, and numerous editions of it have been from time to time published, containing such additions and alterations as were thought necessary to keep it up to the continually advancing state of prosodial knowledge. The edition now offered to the public, which, it is hoped, will be found to be a fair representation of the *whole* work, contains a translation of a portion of the original, (that, namely, on the quantity of the first and middle syllables of words,) which is now for the first time, as far as the Editor is aware, presented in an English dress. Though the quantities of many of these syllables can be learned only by an attentive study of the Latin poets, still it seems a matter of importance to provide students with some kind of system by which to classify the knowledge which their after reading gives them. For most words in common use this part will be a safe guide; and the young student of Latin verse will thus be

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saved from depending from the very first on a *gradus*, the use of which in the long run does more harm than good. The Editor has taken considerable pains to verify many of the quantities in this part, a task which was rendered necessary by the very imperfect state of the text in the Latin edition which he had to make use of.

All the explanations of the rules have been newly translated, and many additions to them made. He is indebted to the Latin grammar of Dr. James Melvin for the list of irregular derivatives in page 15, and for several other smaller observations; and he is glad to take this opportunity of testifying his affectionate respect for the memory of a man to whom he owes so much for careful training in his youth. To Dr. Carey's prosody he owes, in a great measure, the analysis of the hexameter verse, begun in page 107. Dr. Carey's remarks, however, he has not only abridged, but altered materially, especially in the examples. Dr. Carey's book is a mine of knowledge on this subject, which it will well repay any more advanced student carefully to study. For a few hints he is indebted to Jani's Latin Prosody, and to Tate's Richmond rules for the Ovidian Distich. There will be found in the Appendix some exercises in the Elegiac, Alcaic, and Sapphic

stanzas. From the nature of the case these could only be few; but he thinks that a student cannot be considered to have mastered these systems of verse, until he has endeavoured to make them his own by attempting to compose in them. The words in the English are disjointed and bald, because he wished each English line to represent, where it was possible, a Latin line; and as these exercises are intended only for beginners in versification, he wished to encourage them by *suggesting* the Latin words to be employed.

Stirling's *Ars Rhetorica* has been added, though scarcely belonging to the subject, as being a convenient little treatise occasionally to refer to.

He ought to say that he is indebted for the extract from the *Bibliotheca Scriptorum Societatis Jesu*, which follows, to the kindness of the Rev. Francis Murphy, S.J.

With these prefatory remarks he leaves this little book in the hands of the public.

Dublin, February 1, 1859.

NOTICE OF THE LIFE OF ALVAREZ.

Extract from the Bibliotheca Scriptorum S.J.

Emanuel Alvarez, natione Lusitanus, patriâ ex Insulâ Maderâ, pridie Nonas Junii, anno Sal. MDXLVI. in nostrorum numerum adscriptus est, qui cum eximia vitæ integritate prædentiâque præstaret, Rectoris Collegiorum Conimbricensis, Eboensis, Olisiponensis, Præpositi etiam Domus Professe S. Rochi, munere functus est. Sed cum non minus tam cæteris omnibus, tum vero humanioribus potissimum litteris excelleret. (quâ erat humilitate caritateque præditus,) in formandâ ad pietatem juventute, et ad Latinarum, Græcarum, atque Hebraicam linguam, instituendâ pollicendâque plurimos annos impendit. Denique bonorum operum plenus in Collegio Eboensi vitam cum morte commutavit, die XXX Decembris, anno Salutis MDLXXXII.

Scriptis libros de arte grammatica valde præclaros, qui doctis viris mirifice probantur; quos et commentariis copiose Antonium Vellesius, Lusitanus et ipse, illustravit.

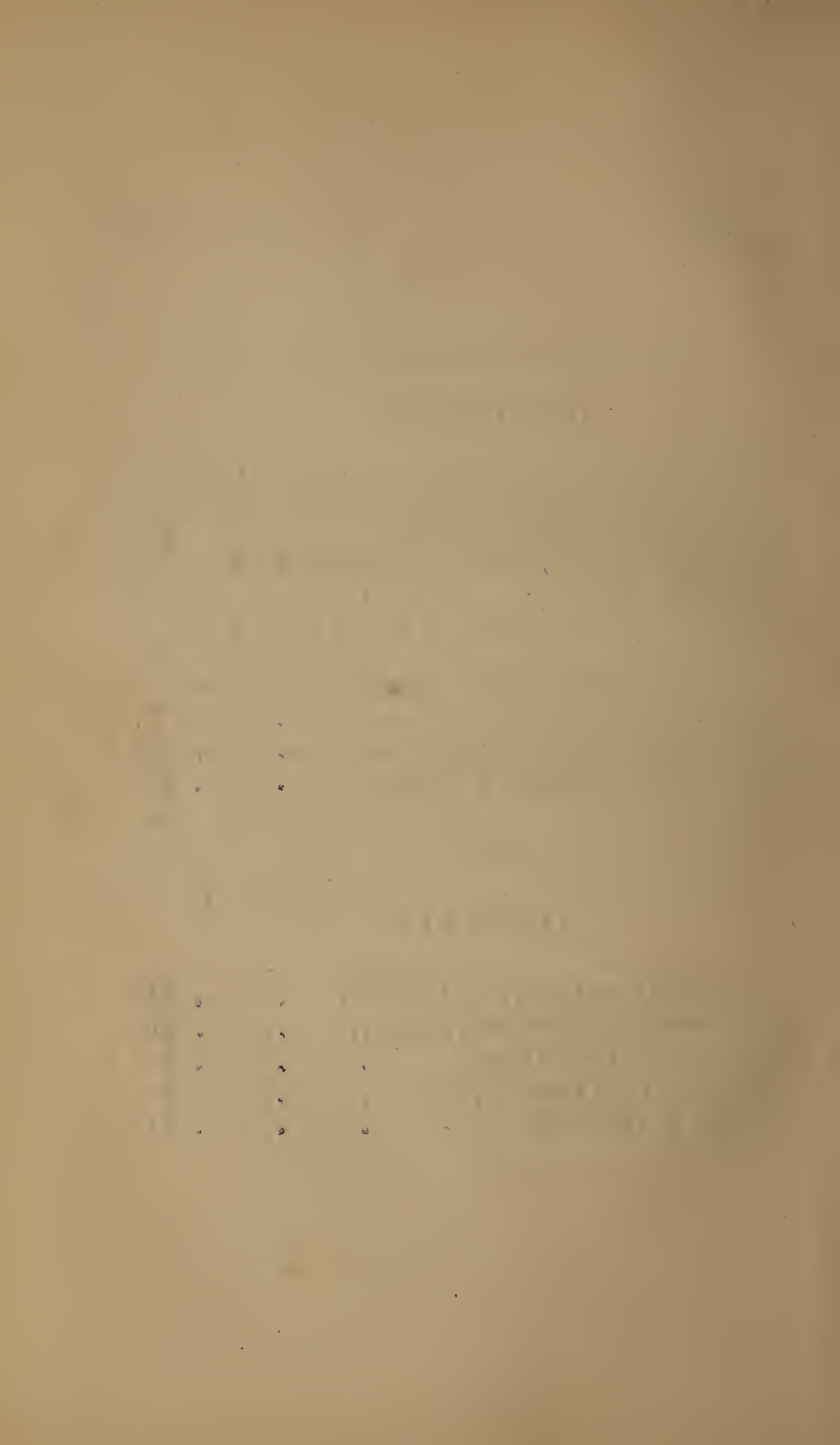
Little is known of the life of this distinguished scholar, except what we learn from the extract given above; and from it we find that he was a Portuguese, born in the island of Madeira; that he became a member of the Society of Jesus in the year 1546; that he was Rector of the Portuguese Colleges of Coimbra, Evora, and Lisbon, and President of the professed house of his order of St. Roch; and that he died full of good works in the College of Evora in the year 1582. Besides other classical and philological treatises, he wrote a Latin grammar in three books, of which this prosody formed the third.

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ALVAREZ'

LATIN PROSODY.

PROSODY is that part of Grammar which teaches, by means of the accent and quantity of syllables, the true pronunciation of words.

Syllables are formed either of one or more letters; as, *I-e-runt*.

Letters are divided into vowels and consonants.

There are six vowels, *a, e, i, o, u, y*; of these vowels are formed six diphthongs, *æ, au, ei, eu, œ, yi*; as *præmium, aurum, hei, Europa, pœna, Harpyia*.

The consonants are divided into mutes and semi-vowels.

There are eight mutes, *b, c, d, g, k, p, q, t*; and eight semivowels, *f, l, m, n, r, s, x, z*. Of these, four are liquids, *l, m, n, r*; while *f*, when placed before the liquids *l* and *r*, has the force of a mute.

X and *z* are double consonants; *i.e.*, they are equivalent to two consonants, *viz.*, *x = cs, z = ds*.

H in prosody is regarded as a mere breathing, not as a letter.

I between two vowels is a consonant, and has the force of a double *i*—as *major*, *pejor*. It was originally doubled, as *maijor*, *aïjo*, *maiija*.

I and *v* when they are placed before vowels become consonants; as *janua*, *jecur*, *conjicio*, *jocus*, *judex*, *vates*, *velox*, *vita*, *vox*, *vultis*.

The Greek *iota*, however, never is a consonant; and so in *Iason*, *Iambus*, *Iaspis*, and other like words which are entirely Greek, the first letter is a vowel.

The corresponding letter *jod* in Hebrew is always a consonant when it is placed before vowels; as *Jesus*, *Johannes*, *Jacobus*. Those who in these words pronounce it as a vowel, imitate the Greeks.

U after the letter *q* always coalesces with the following vowel. After *g* and *s* it sometimes coalesces; as *lingua*, *anguis*, *suadeo*, *suavis*; and sometimes not; as *exiguus*, *suus*.

OF THE QUANTITY OF SYLLABLES.

The quantity of a syllable is measured by the time we take to pronounce it; and it is either short, long, or common. A short syllable is pronounced rapidly; a long syllable requires, to pronounce it, double the time of a short. A common syllable is that which in verse is sometimes long, and sometimes short.

No vowel in Latin is of its own nature always either long or short.

In Greek *ε* and *ο* are always short; *η* and *ω* always long.

PART I.

GENERAL RULES, AND THE QUANTITY OF INCREMENTS
AND TERMINATIONS.

GENERAL RULES.

RULE I.

Vocalem breviant, aliâ subeunte Latini;
 Produc (ni sequitur *r*) *fīo*, et nomina quintæ,
 Quæ geminos casus, *e* longo, assumit in *ēi*;
 (Verum *e* corripiunt *fidēique*, *spēique*, *rēique*).
 Et patrium primæ qui sese solvit in *āi*.
Ius commune est vati; producito *alūs*;
Alterius varia; *Pompēi* et cætera produc.
 Protrahiturque *ēheu*; sed *io* variatur et *ohe*.
 Nomina Græcorum certâ sine lege vagantur;
 Quædam etenim longis, ceu *Dīa*, *Chorēa*, *Platēa*,
 Quædam etiam brevibus, veluti *Symphonīa*, gau-
 dent.

OBSERVATIONS.

1. In words of Latin origin a vowel is short when followed by another vowel, or a diphthong; as *pŭer*, *fŭit*, *rŭit*.

Ex. Disce, puer, virtutem ex me, verumque laborem. *Virg.*

2. Except that *fīo* has *i* long before a vowel, unless *r* follows, as *fīebam*, *fīam*.

Ex. Fiant ista palam, cupient et in acta referri. *Juv.*

But if *r* follows it is short; as *fīerem*, *fīeri*, *confīeri*.

Ex. Confieri possit, paucis adverte, docebo. *Virg.*

In Terence and Plautus it is sometimes in this case long.

Ex. Injuriū est; nam, si esset, unde id fīeret. *Ter.*

3. In the gen. and dat. sing. of the fifth declension, *e* is lengthened before *i*—except in *rei*, *spēi*, *fīdēi*.

(N.B.—In *rei* and *fidei* it is sometimes, though rarely, long).

Ex. Ventum erat ad Vestæ, quartâ jam parte diei. *Hor.*

The ancient genitive in *āi* of the first declension has the *a* long.

4. Genitives in *ius* have the *i* long in prose; but in verse sometimes long, sometimes short; as *uniūs*, *illiūs*; except *alteriūs*, always short, (Ennius, however, has *alteriūs*); and *aliūs* (as contracted for *aliūs*) always long.

Ex. Unius ob noxam et furias Ajacis Oiiei. *Virg.*

Nullius addictus jurare in verba magistri. *Hor.*

Quam nostro illius labatur pectore vultus. *Virg.*

5. *Cāi*, *Pompēi*, and similar vocatives have the vowel before *i* long.

Ex. Quod peto da Cāi, non peto consilium. *Mart.*

Accipe, Pompei, deductum carmen ab illo. *Ovid.*

6 *Ohe* and *Io* the interjection, have the first common.

Ex. Ohe jam satis est, ohe libelle! *Mart.*

Quaque ferebatur ductor Sidonius, Io

Conclamant *Sil.*

Io, the proper name, although it has the first generally long, has it short once in *Ovid*.

Quæ tibi causa fugæ est? quid, Iö, freta longa pererras?

7. Many Greek words have one vowel before another long; as *āer*, *Achāia*, *Achelōus*, *āonides*, *Chorēa*, *Clīo*, *Cytherēa*, *Dariūs*, *Elegīa*, *Enjō*, *Lāertes*, and the compounds of *λάος*; *Latōos*, *Orēades*, *Panchāia*, *Platēa*, *Perēas*, *Thrēicius*, *Tājgetus*, *Tājgete*, *Trōias*, *Trōius*, etc.

Chorēa, *Platēa*, *Malēa*, *Nerēis*, *Graphiūm*, *Diānā*, *Academiā*, are sometimes made short by the poets.

Ex. Pars pedibus plaudunt choreas et carmina ducunt. *Virg.*
 Puræ sunt plateæ, nihil ut meditantibus obstat. *Hor.*
 Quid digitis opus est graphiūm lassare tenendo. *Ovid.*
 Accipit extemplo Maleæ de valle resurgens. *Papin.*
 Lascivas doctum fallere Nereidas. *Claud.*
 Constiterunt sylva alta Jovis, lucusve Dianæ. *Virg.*
 In Latium spretis Academia migrat Athenis. *Claud.*

Eos and *Eous* have the first syllable common.

Ex. Sive illam Hesperiiis, sive illam ostendat Eois. *Prop.*
 Uret et Eoos, uret et Hesperios.

8. The letter *i* standing for the Greek *ει*, is long; as *Alexandriā*, *Antrochiā*, *Thaliā*, *Xenodochiūm*, etc. As also *e* when it stands for the same diphthong; as *Ænēas*, *conopēum*, *gynacēum*, *odēum*, *Platēa*, etc. Sometimes the diphthong, or long *e* or *i* standing for it, is resolved into two syllables, the *e* remaining long; as *Cytherēa*, *Cytherēia*, *Elegīa*, *Elegēia*.

Ex. Exigit indicii memorem Cythereia pœnam. *Ov.*
 Flebilis indignos elegeia solve capillos. *Id.*

9. *Idēa*, *Andrēas*, *philosophiā*, *symphonīa*, *etymologiā*, *orthographiā*, and many others, have the penultima short, though in Greek that syllable has an acute accent.

Ut gratos inter mensas symphonia discors. *Hor.*

10. Greek genitives in *eos*, and accusatives in *ea* from nom. in *eus*, have the penult generally short: though in Virgil we find it lengthened in *Idomenea* and *Ilionea*, following the Ionic dialect.

RULE II.

DIPHTHONGS.

Diphthongus longa est in Græcis atque Latinis;
Præ brevis est, si compositum vocalibus anteit.

OBSERVATIONS.

1. A diphthong is long, whether in Greek or Latin words, as *Æneas*, *Melibæus*, *præmium*, *laus*.

Ex. Miratur molem *Æneas*, magalia quondam. *Virg.*
O Melibæe, Deus nobis hæc otia fecit. *Id.*

2. But præ, in composition before a vowel, is generally shortened; as *Præustus*, *præeo*, *præacutus*.

Stipitibus duris agitur, sudibusve præustis. *Virg.*

However, Statius, *Thebaid VI.*, makes it long.

Præmia cum vacuus domino præiret Arion.

Præ was originally written *prai* or *prae*, and so *præustus*, etc., would become *præustus*, etc., the latter of the two vowels being tacitly elided.

Note 1. When *g* or *q* is followed by *u* and another vowel, the two vowels, even when they make but one syllable, are not considered to form a diphthong, and if the latter of the two vowels was naturally short, it remains so, as *relinquimus*, *linguă*.

Note 2. Contracted syllables also are long, as *cōgo* for *coăgo*.

RULE III.

POSITION.

Vocalis longa est, si consona bina sequatur,
Aut duplex, aut I vocalibus interjectum.

OBSERVATIONS.

1. A vowel before two consonants, or a double consonant, or *i* when another vowel follows in the same word, is long by position,—as *Tērra*, *Arāxes*, *gāza*, *mājore*, *Trōja*.

Ex. Sub juga jam Seres, jam barbarus isset Araxes. *Luc.*
Sacra suosque tibi commendat Troja penates. *Virg.*
Sicelides Musæ paulo majora canamus. *Id.*

Note 1. In *bijugus*, *quadrijugus*, and other compounds with *jugum*, the vowel before *i* or *j* continues short.

Ex. Centum quadrijugos agitabo ad flumina cursus. *Virg.*

The reason of this difference is, that in other words the *j* or *i* makes a diphthong with the preceding vowel, as *māi-or* *pēi-or*; whereas the word which we pronounce *jugum*, is, in reality, *i-ugum* or *yugum*, and, in the meeting of the two vowels in composition, the former is tacitly elided, leaving the word *b'üugus*, etc.

Note 2. If one consonant be at the end of the preceding, and the other at the beginning of the following word, the vowel is nevertheless made long: as *āt pius*, where *a* is long before the *t* and *p*, though in different words.

At pius Æneas, per noctem plurima volvens. *Virg.*

Note 3. If both consonants, or a double consonant, be in the beginning of the second word, the preceding short vowel remains short.

Ex. In solio Phœbus claris lucente smaragdis. *Ov.*
 Talis fama canit tumidum super æquora Xerxem. *Luc.*
 Jam medio apparet fluctu nemorosa Zacynthus. *Virg.*

Lucentě, *æquoră*, and *nemorosă*, have their last syllables short, though two consonants or a double consonant be at the beginning of the following words.

Note 4. A word ending in a short vowel ought not, however, to be placed before a word beginning with *sc*, *sp*, *sq*, or *st*; *e.g.* *Carmină scripsit*. Such a position seems to have been generally avoided by the ancient poets, except by Lucretius, and Horace in his Satires. There are some instances even in Ovid where this position takes place, but they should not be imitated. With regard to the quantity of a short vowel in such a position, it may be laid down as a rule, that if it terminate a foot it may remain short; but if it do not, it *generally* becomes long, except in the comic poets, and in those poems which are in their own nature nearer to prose.

RULE IV.

OF A MUTE AND A LIQUID.

Si mutam liquidamque simul brevis una præivit,
 Contrahit orator, variant in carmine vates.
 Sed si longa præit, semper tibi longa manebit.
 Quæ brevis est tantum naturâ, dicitur anceps.

OBSERVATIONS.

1. A short vowel before a mute and a liquid in the same word, is common in verse, though in prose it is always pronounced short; as *volucris*, *Cyclops*.

Ex. Et primo similis volucris, mox vera volūcris. *Ov.*
 Ignarique viæ, Cyclopum allabimur oris. *Virg.*
 — vectosque ab rupe Cyclopas. *Id.*

2. To make this rule apply, the vowel must be naturally short, the mute must precede the liquid, and the mute and the liquid must both belong to the syllable following the vowel. Thus the first syllable of *patris* is common in poetry, the *a*, which is naturally short, being followed by *tr*, belonging to the syllable *tris*. But the first syllable of *mātris* is always long, because the *a* here is naturally long. The natural quantity of the vowel before a mute and a liquid, in an oblique case, is known, either from the quantity of the nominative, or from the authority of the poets, to be short; as *Calāber*, *Cāntāber* (hence before a mute and a liquid it is common, as *Calabro*, *Cantabro*); or to be long, as *salūber*, *āter* (where in the same position it continues long, *salūbri*, *ātri*).

3. If the liquid stand before the mute, the preceding vowel, though naturally short, becomes long by position; as *fērt*.

4. If the mute and the liquid do not belong *both* to the following syllable, the preceding short vowel becomes necessarily long by position. Therefore *āb-luo*, *ōb-ruo*, *sūb-levo*, *ad-nitor*, and other words compounded with these prepositions, never shorten the first syllable, because the mute belongs to the first syllable.

5. Compounds of *re*, as *reflecto*, *refræno*, *refringo*, *recludo*, *re-prim*, generally shorten the first syllable.

6. In the application of this rule, *l* and *r* alone are considered liquids. *M* and *n* are considered so only in Greek words; as *Tecmessa*, *cygnus*, *Terapnæ*, *Ichneumon*.

Ex. Ecce inter primos Terapnæo sanguine Clausi. *Sil.*
 Delectet Mariam si perniciosus Ichneumon. *Mart.*

RULE V.

OF DISSYLLABIC PRÆTERITES.

Præterita assumunt primam dissyllaba longam.

Sto, do, scindo, fero, rapiunt bibo, findo priores.

OBSERVATIONS.

1. Dissyllabic præterites have the first syllable long, whatever be the quantity of the present: as *vēni, vīdi, vīci*—from *vēnio, vīdeo, vīnco*.

Vēnit summa dies et ineluctabile tempus. *Virg.*

Quos ubi confertos audere in prælia vidi. *Id.*

Contra ego vivendo vivi mea fata superstes. *Id.*

2. But *stēti, dēdi, scīdi, tūli, bībi, fīdi* from *findo*, and also *stīti* from *sisto*, and *līqui* from *liqueo*, have the first syllable short.

Ex. Dixit et ardentes avido bibit ore favillas. *Mart.*

Aut scīdit, et medias fecit sibi litera terras. *Luc.*

Diffidit et multa porrectum extendit arena. *Virg.*

3. *Abscīdi*, from *cado*, has the second syllable long. *Abscīdi*, from *scindo*, has the same syllable short.

Ex. Abscīdit impulsu ventorum adjuta vetustas. *Luc.*

Abscīdit nostræ multum sors invida laudi. *Id.*

Abscīdit vultus ensis uterque sacros *Mart.*

RULE VI.

OF PRÆTERITES DOUBLING THE FIRST SYLLABLE.

Præteritum geminans primam breviabit utramque;
 Ut *pario pēpēri*; vetet id nisi consona bina;
Cædo cecīdit habet, longâ (ceu *pedo*) secunda.

OBSERVATIONS.

1. When the first syllable of the verb is doubled in the præterite, the first two syllables of the præterite are short; as *cēcīni*, *tētigi*.

Ex. Tityre, te patulæ cēcīni sub tegmine fagi. *Virg.*

2. But *cecīdi*, from *cædo*, and *pepēdi*, from *pedo*, have the second syllable long; and in others the second syllable is often long by position, as *tetendi*.

Ex. Ebrius ac petulans qui nullum forte cecīdit. *Hor.*

RULE VII.

DISSYLLABIC SUPINES.

Cuncta supina volunt primam dissyllaba longam,
 At *reor*, et *cio*, *sero*, et *ire*, *sinoque*, *linoque*,
Do, queo, et orta *ruo*, breviabunt rite priores.

OBSERVATIONS.

1. Dissyllabic supines have the first syllable long; as *vīsum*, *mōtum*.

Ex. Terribiles visu formæ; letumque laborque. *Virg.*
Quos ego—sed motos præstat componere fluctus. *Id.*

2. Except *rätum* from *reor*, *sätum* from *sero*, *dätum* from *do*, *cĭtum* from *cio*, *lĭtum* from *lino*, *ĭtum* from *eo*, *rütum* from *ruo*, *quĭtum* from *queo*, *sĭtum* from *sino*; to which add *stätum* from *sisto*, and the obsolete *fütum*—whence *füturus*.

Ex. Nos abiisse rati et vento petiisse Mycenæ. *Virg.*
At non ille, sätum quo te mentiris, Achilles. *Id.*
Vulnus et extrema sonuit cita cuspide cassis. *Val. Flac.*

3. *Cĭtum* from *cio* of the second conjugation, has the first short, whence come *concĭtus*, *excĭtus* with a short penult.

Ex. Altior insurgens et cursu concitus Heros. *Virg.*
Nec fruitur somno vigilantibus excita curis. *Ov.*

But *cĭtum* from *cio* of the fourth conjugation, has the first long—whence come *concĭtus*, *excĭtus* with a long penult.

Ex. Unde ruunt toto concita pericula mundo. *Luc.*
Rupta quies populis, stratisque excita Juventus. *Id.*

4. *Ruo* has now *rutum* as a supine, but formerly it had *rütum*—whence come the compounds *dirütum*, *erütum*, *obrütum*.

Ex. Diruta sunt aliis, uni mihi Pergama restant. *Ov.*
Nec mihi cum Teucris ullum post eruta bellum. *Virg.*

5. *Stätum*, derived from *sisto*, has the first short—from *sto*, long; its derivatives, *status*, *ūs*, and *status*, *a*, *um*, have the first short, and the compounds which change *a* into *i* shorten the *i*—as *præstitum*.

Ex. Hic status in cœlo multos permansit in annos. *Ov.*
Musa, quid a factis non stata sacra petis? *Id.*

While those compounds which preserve the *a*, lengthen it—as *constaturus* and *obstaturus*.

Ex. Constatura fuit Megalensis purpura centum. *Mart.*
Quæ sic ossa prior, spesne obstatura Pelasgis. *Stat.*

RULE VIII

THE PENULTIMA OF POLYSYLLABIC FUTURES.

Utum producunt polysyllaba cuncta supina.

Ivi præterito semper producitur *itum*.

Cætera corripias in *itum* quæcunque supina.

OBSERVATIONS.

1. In supines of more than two syllables (if they be not compounds of those excepted in Rule VII.), *u* is long before *tum*; as *solūtum*, *argūtum*, *indūtum*, etc.

Ex. Lumina rara micant, somno vinoque soluti. *Virg.*

2. *I* is also long before *tum*, if the præterite is in *ivi*; as *cupīvi*, *cupītum*, *petīvi*, *petītum*; *condītum* from *condio*.

Ex. Exilium requiesque mihi, non fama petita est. *Ovid.*

3. But when the præterite is not in *ivi*, *i* before *tum* is short, as *monui*, *monītum*, *tacui*, *tacītum*, *credīdi*, *creditum*.

Ex. Discite justitiam moniti et non temnere Divos. *Virg.*
Quis te, Magne Cato, tacitum, aut te, Cosse, relinquet. *Id.*

4. Except *recensui*, *reeensītum*, though probably here the old perfect was *recensivi*.

RULE IX.

OF DERIVATIVES.

Derivata patris naturam verba sequuntur;
Mobilis et fomes, lāterna ac rēgula, sēdes,
 Quanquam orta e brevibus, guadent producere
 primam.

Corripiuntur *ārista, vādum, sōpor* atque *lūcerna*,
 Nata licet longis; usus te plura docebit.

OBSERVATIONS.

1. Derivatives generally follow the quantity of their primitives; as *lēgebam, lēgam, lēge, lēgito*, with the first syllable short, because they are derived from the present *lēgo, lēgis*, which has its first short.

Lēgeram, lēgissem, lēgero, lēgisse, with the first long, from *lēgi*, which has its first also long. *Arātrum, simulācrum, ambulācrum, lavācrum, volutābrum, involūcrum*, with the penult long, because they are derived from the supines *arātum, simulātum, ambulātum, lavātum, volutātum, involūtum*, whose penult is also long.

So also *redītus, excītus, introītus, adītus, inītus*, with a short penult, because the supines from which they are derived have the same syllable short.

2. But many are long whose primitives are short; as *fōmes, mōbilis, lāterna, rēgula, sēdes*, from *fōveo, mōveo, lāteo, rēgo, sēdeo*, with the first syllable short.

3. And many short from long primitives; as *lūcerna, ārista, sōpor, vādum*, from *lūceo, āreo, sōpio, vādo*, with the first syllable long.

4. These exceptions must be learned from practice. The following are a few of the more remarkable of each sort.

Long derivatives from short primitives.

Ambāges	from ambīgo.	Mācero	from mǎcer.
Bīni	„ bīs.	Mōbilis	„ mōveo.
Dēni	„ dēcem.	Nōnus	„ nōvem.
Fōmes	„ fōveo.	Pēnuria	„ pēnus.
Hūmanus	„ hōmo.	Rex, rēgis	„ rēgo.
Hūmor	„ hūmus.	Rēgula	„ rēgo.
Jūcundus	„ jūvo.	Sēcus	„ sēcus.
Jūmentum	„ jūgum.	Sēdes	„ sēdeo.
Jūgerum	„ jūgum.	Suspīcio subs.	„ suspīcio vb.
Jūgis	„ jūgum.	Tēgula	„ tēgo.
Lāterna	„ lāteo.	Vox, vōcis	„ vōco.
Lex, lēgis	„ lēgo.		

Short derivatives from long primitives.

ārena	from āreo.	Nōta	from nōtus.
ārista	„ āreo.	Nōto	„ nōtus.
Dīcax	„ dīco.	ōdium	„ ōdi.
Dītionis	„ dis, dītis.	Pāciscor	„ pax pācis.
Dux, dūcis	„ dūco.	Quāsillus	„ quālus.
Fīdes subs.	„ fīdo verb.	Quāter	„ quātuor.
Perfīdus	„ fīdus.	Quāterni	„ quātuor.
Fīdelis	„ fīdo.	Sāgax	„ sāgio.
Frāgilis	„ frāngo.	Sōpor	„ sōpio.
Līqueo, līquo	„ līquor, dep. v.	Stābilis	„ stāre.
Lūcerna	„ lūceo.	Vādum	„ vādo, ere.
Mōlestus	„ mōles.	Vāricosus	„ vārix.
Nāto	„ no nātum.		

5. All desiderative verbs in *ūrio*, though derived from the future participle in *ūrus*, have the *u* short.

6. *Perfīdus*, which is irregular if derived from *fīdus*, perhaps comes directly from *fīdes*, and if so, comes under the rule.

7. In some words the lengthening of a vowel in derivatives arises from contraction : *e. g.*

fōmes is contracted for *fōvīmes*.

Flūmen, from *flūīmen*, has the *flu* long, but *flūvius*, being uncontracted, has it short.

RULE X.

OF COMPOUNDS.

Legem simplicium retinent compôsta suorum;
 Vocalem licet, aut diphthongum, syllaba mutet.
Dejĕro corripies, cum *pejĕro* et *innŭbo*, necnon
Pronŭba, *fatidĭcum* et socios, cum *semisŏpitus*,
 Queis, etiam *nihilum*, cum *cognĭtus*, *agnĭtus*
 hærent.

Longam *imbĕcillus*, verbumque *ambĭtus*, amabit.

OBSERVATIONS.

1. Compounds generally follow the quantity of the simple words from which they are made; *e. g.*

perlĕgo, *relĕgo*, from *lĕgo*.

perlĕgi, *relĕgi*, from *lĕgi*.

attĭgi, from *tetĭgi*; *concĭdi*, from *cĕcĭdi*, etc.

2. And this, too, even though the vowel be changed; as *conĭdo*, *excĭdo*, *incĭdo*, *occĭdo*, *recĭdo*, from *cădo*; *elĭgo*, *selĭgo*, from *lĕgo*. On the other hand, *concĭdo*, *excĭdo*, *incĭdo*, *recĭdo*, *occĭdo*, from *cădo*; *allĭdo* from *lădo*; *exquĭro*, *requĭro*, from *quăro*; *obĕdio*, *obĕdis*, from *audio*.

Ex. *Occĭdit*, *occideritque* *sinas*, cum nomine, *Troja*. *Virg.*
Occĭdit *miseros* *crambe* *repetita* *magĭstros*. *Juv.*

3. But these compounds from long derivatives are shortened: *dejĕro*, *pejĕro*, from *jŭro*; *pronŭba*, *innŭba*, from *nŭbo*; *maledĭcus*, *causidĭcus*, *veridĭcus*, *fatidĭcus*, from *dĭco*; *nihilum*, from *nĭ* and *hĭlum*; *cognĭtum* and *agnĭtum*, from *nŏtum*; *hŏdie*, from *hŏc die*. *Semisŏpitus* is generally said to have the *sŏ* short, from *sŏpitus*. The two passages in Ovid, however, in which it occurs, have in some editions *semisupĭnus*.

4. On the other hand, *ambitus* the participle has the penult long, from *eo itum* short, though the substantive *ambitus* is regular. *Imbēcillus*, long, from *bāculus*, short. *Connubium*, common, from *nūbo*, long.

RULE XI.

OF PREPOSITIONS IN COMPOSITION.

Longa *a, de, e, se, di* præter *dirimo* atque *disertus*.
 Sit *re* breve; at *refert a res* producite semper.
 Corripe *pro* Græcum; sed produc rite Latinum.
 Contrahe quæ *fundus, fugio, neptisque, neposque*
 Et *festus, fari, fateor, fanumque* creârunt;
 Hisce *pröfecto* addes, pariterque *pröcella, prötervus*
 Atque *pröpago*, genus; *pröpago*, protrahe vitis.
Propino varia, verbum *propago, profundo*;
Propulso, procuro, propello, Proserpina junge.
 Corripe *a b*, et reliquas, obstet nisi consona bina.

OBSERVATIONS.

1. *A, e, de, di, se*, in composition, are long; as *āmitto, ērum-po, dēduco, diripio, sēparo*.

Ex. Amissos longo socios sermone requirunt. *Virg.*
 Deducunt socii naves, et littora complent. *Id.*
 Tergora diripiunt costis et viscera nudant. *Id.*

2. But *dirimo* and *disertus* shorten the *di*.

Ex. Cede Deo. Dixitque, et prælia voce diremit. *Virg.*
 Non tu, Pomponi, cœna diserta tua est. *Mart.*

3. *Rē* is short—but *rēfert* (it concerns), being compounded of *res*, has the first long.

Ex. Est numerus, neque enim numero comprehendere rēfert. [*Virg.*

4. *Pro* is short in Greek, long in Latin words: as *Prōpontis*, *prōveho*.

Ex. Misit in has si quas longa Propontis aquas. *Ovid.*
Provehimur portu; terræque urbesque recedunt. *Virg.*

5. But it is short in *prōfundus*, *prōfugus*, *prōnepos*, and *prōneptis*, *prōfestus*, *prōfuri*, *prōfiteor*, *prōfanus*, *prōfecto*, *prōcella*, *prōtervus*, and *prōpago*, when it signifies an offspring; for *prōpago*, when it means a vinelayer, is long. The verb *propago* has the *pro* common. (N.B.—It is, however, probable that the *pro* in *propago*, under all circumstances, is common.)

Ex. Quam, prior affatur Pompei ignava prōpago. *Luc.*
——— pressâ propaginis arcus. *Virg.*

6. *Propino*, *propulso*, *procuro*, *propello*, *profundo*, and *Proserpina* have the first common; in *profundo* the *pro* is generally, not always, short.

7. *Prōficiscor* and *prōpero*, with *prōcax*, *prōprius*, *prōnus*, etc., are not compound words, and so do not fall under the rule.

8. The prepositions *ab*, as *ābeo*; *ad*, as *ādero*, *ādoro*; *ante*, as *antēfero*; *circum*, as *circūmago*; *in*, as *īnuro*; *ob*, as *ōbeo*; *per*, as *pērīmo*; *sub*, as *sūbeo*; *super*, as *supērado*, are made short.

Ex. Omnibus umbra locis adero, dabis, improbe, pœnas. *Virg.*
Circumagat madidas a tempestate cohortes. *Juven.*

9. Sometimes when *ab* and *ob* are joined in composition to a word beginning with a consonant, the preposition, instead of

becoming long by position, throws away its final letter, and remains short; *e. g.*, *āperio*, *ōmitto*, *ōperio*, with the first short.

Ex. Aprilem memorant ab aperto tempore dictum. *Ovid.*
 Quod petiit, spernit; repetit quod nuper omisit. *Hor.*
 Hinnulei pellis totos operibat amantes. *Prop.*

RULE XII.

OF A, E, AND I, IN COMPOSITION.

Produc *a* semper, compôsti parte priore;
 At simul *e*, simul *i*, breviare memento.
Nēquidquam produc, *nēquando*, *venēfica*, *nēquam*,
Nēquaqua n, *nēquis* sociosque; *vidēlicet* addes.
Idem masculineum produc, et *siquis ibīdem*,
Scīlicet et *bījæ*, *tibīcen*, *ubīque*, *quadrīgæ*,
Bīmus, *tantīdem*, *quīdam*, et compôsta *diēi*.

OBSERVATIONS.

1. *A*, at the end of the first part of a compound word, is long; as *trāno*, *trāduco*, *trāto*; but *e* is generally short; as *liquēfacio*, *tepefacio*, *tremēfacio*, *stupēfacio*, *nēfas*, *trēcenti*. *Rarefacio*, *patefacio*, *rarefio* are also found long; as also *liquefacio* in *Ovid*, and *tepefacio* in *Catullus*.

Ex. Flammarumque globos. liquefactaque volvere saxa. *Virg.*
 ————— atro tepefacta cruore. *Id.*
 Credebant hoc grande nefas et morte pīandum. *Juv.*

2. But *nēquis*, *nēquam*, *nēquitia*. *nēquaquam*, *nēquidquam*, *nēquando*, *vidēlicet*, *venēficus*, *sēmodius*, and other words compounded with *sex* (*e. g.*, *sedecim*, *sēstris*,) have the *e* long; but *selibra* is shortened by *Martial*.

Ex. Nequa meis esto dictis mora ; Jupiter, hâc stat. *Virg.*
 Barbara narratur venisse venefica tecum. *Ovid.*
 Et thuris piperisque tres sēlibræ. *Mart.*

3. *I* or *y*, at the end of the first part of a compound word, is short ; as *omnīpotens*, *causidicus*, *melilotos*. *biceps*, *triceps*, *trīcorpor*, *trīcuspis*, and the like ; *Polȳdorus*, etc.

Ex. Tum pater omnipotens, rerum cui summa potestas. *Virg.*
 Carpere causidicus fertur mea carmina. *Mart.*
 Pars thyma, pars rorem, pars meliloton amant. *Ovid.*
 Nam Polydorus, etc. *Virg.*

Ludimagister, *agrīcultura*, *Lucrīfacio*, are not so much compound words as the juxtaposition of two distinct words ; *Agrīcola*, a real compound, has the *i* short.

4. But *ibīdem*, *ubīque*, and the masculine *īdem* have the *i* long. The neuter *īdem* has it short. The following have also *i* at the end of the first part long : *bīgæ*, *quadrīgæ*, *sīquis*, *scīlicet*, *īlicet*, *tibīcen*, *melliphyllon*, *Trīnacia*, *bīmus*, *quadrīmus*, *trīmus*, *tantīdem*, *quīvis*, *quādam*, *quīlibet*, *bīdum*, *trīdum*, and other words compounded with *dies*, as *merīdies*, *quotīdie*, etc.

Ex. Difficilis, facilis, jucundus, acerbus es idem. *Mart.*
 Si totus tibi triduo legatur. *Id.*
 Inter tepentes post meridiem buxos. *Id.*

Quatriduum, however, has the *i* sometimes short ; as also *quotidianus* in Catullus.

Tubīcen has the *i* short ; but *tibīcen*, being contracted for *ti-būcen*, has the *i* long.

5. The *i* in *ubi* being common, it is common also in *ubicunque* and *ubivis*, and (though generally long) in *ubivis* and *ubilibet* ; yet in *ubīque* it is always long. The second *i* in *ibīdem* is always found long in the best poets ; sometimes in inferior authorities, short.

6. *Trīginta*, *trīcesimus*, etc., are not compounds, the last part being only a termination.

7. Ausonius has *parricida* and *matricida* with the first *i* long.

8. In words of Greek origin, the *i* at the end of the first part is short, unless made long or common by position; as *Callimachus*, *Callierates*, etc.

RULE XIII.

OF O, IN COMPOSITION.

Græcum *o* (micron) primâ compôsti corripe parte;
O (mega) produces, partem dum claudit eandem;
O Latium in variis breviat, vel protrahit, usus.

OBSERVATIONS.

1. In Greek words *o* (micron) at the end of the first part of the compound is short; as *Cymōthoe*, *Carpōphorus*, *Argōnauta*.

Ex. Sæcula Carpophorum, Cæsar, si prisca tulissent,
 Jam nullum monstris orbe fuisset opus. *Mart.*
 Non nautas puto vos sed Argonautas. *Id.*

2. While Ω (mega) in a similar position is long; as *geōmetra* (*γεωμέτρης*), *Minōtaurus* (*Μινώταυρος*), *lagōpus* (*λαγώπους*), *geōgraphus* (*γεώγραφος*), *Leōdocus* (*Λεώδοκος*); and these are nearly all such compounds in the Latin language.

Ex. Minotaurus inest, Veneris monumenta nefandæ. *Virg.*
 Si meus aurita gaudet lagopode Flaccus. *Mart.*

3. *O* in *Latin* compound words is sometimes long—as *aliōquin*, *quandōque*; sometimes short—as *quandōquidem*, *hōdiē*, *duōdeni*, etc.

Ex. Dicite, quandoquidem in molli consedimus herba. *Virg.*
Indignor, quandoque bonus dormitat Homerus. *Hor.*

OF INCREMENTS.

I. OF THE INCREMENT OF NOUNS IN THE SINGULAR NUMBER.

There are certain syllables in nouns and verbs which are called increments. To determine what syllables are increments, we assume a certain part of the noun or verb as a standard, and reckon from it.

If the genitive singular has the same number of syllables as the nominative, there is no increment; as *musa*, *musæ*; *dominus*, *domini*. But if the genitive has more syllables than the nominative, there is said to be an increment, and the penultima of the genitive is called the increment, which in all cases of both numbers preserves the quantity of the genitive sing.; as *sermo*, *ōnis*, *ōni*, *ōnes*, *ōnibus*, where the *o* is always long in the increment.

Except *bōbus*, which has a long *o*, though the *o* in *bōvis* is short, as being contracted for *bōvibus*; and the plural increments of the fifth declension.

Iter, *supellex*, and the compounds of *caput* that end in *ps* (as *præceps*, *anceps*), as well as *jecur* sometimes (when it has *jecinoris* or *jocinoris* in the

genitive), have a double increment—i.e., one of two syllables—as *itineris*, *supellectilis*, *præcipitis*; but, properly speaking, these genitives come from other nominatives which are obsolete.

RULE XIV.

OF THE INCREMENTS OF THE FIRST AND SECOND
DECLENSION.

Casibus obliquis vix crescit Prima; Secunda
Corripit incrementa; tamen producit Ibēri.

OBSERVATIONS.

1. There is no increment in the first declension, except in the poets; as *aulāi*, *pictāi*, where the *a* is long by Rule I.

Ex. Aulai in medio libabant pocula Bacchi. *Virg*

2. The increments in the second declension are short; as *miser*, *miseri*; *vir*, *viri*; *satur*, *saturi*.

Ex. Non ignara mali miseris succurrere disco. *Virg.*

—— inter pocula quærunt

Romulidæ saturi, quid dia poemata narrent. *Pers.*

3. But *Iber*, *Ibēri* has the increment long, and its compound *Celtiber*, *Celtibēri*.

Ex. Interea domitis Cæsar remeabit Iberis. *Lucan.*

Vir Celtiberis non tacende gentibus. *Mart.*

The increasing genitive in *ius*, as *alter*, *a teriūs*, has been treated already in Rule I.

OF THE INCREMENTS OF THE THIRD DECLENSION.

RULE XV.

OF THE INCREMENT IN A OF THE THIRD DECLENSION.

Nominis *a* crescens, quod flectit tertia, longum est.

Mascula corripies *ar* et *al* finita, simulque
Par, cum compositis, *hepar*, cum *nectāre*, *bacchar*;
Cum *vāde*, *mas* et *anas*, cui jungē *laremque*,
jubarque.

OBSERVATIONS.

1. The increment in *a* of the third declension is generally long; as *vectigal*, *vectigālis*; *Titan*, *Titānis*; *pietas*, *pietātis*; *pax*, *pācis*; *calcar*, *āris*, and *Ajax*, *Ajācis*.

Ex. Concitat iratus validos Titanas in arma. *Ovid.*
Pars mihi pacis erit dextram tetigisse Tyranni. *Virg.*

2. But masculines in *al* and *ar* (except *Car* and *Nar*) have the increment short; as *sal*, *Hannibal*, *Hamilcar*, *par*, *impar*, *compar*, *dispar*, etc.

Ex. Vela dabant læti, et spumas salis ære ruebant. *Virg.*
Hannibālem Fabio ducam spectante per urbem. *Sil.*
Cui sævum arridens narrabis Hamilcāris umbris. *Id.*
Sulfureas posuit spiramine Nāris ad undas. *Enn.*
Laudibus immodicis Cāres in astra ferant. *Mart.*

3. These neuters also increase short—*nectar*, *jubar*, *par* (subst.), *bacchur*, *hepar*, (*hepātis*).

4. *Vas* (*vādis*), *mas* (*māris*), *anas* (*anātis*), have also the increment short.

RULE XVI.

OF THE INCREMENTS OF WORDS ENDING IN A, AS,
AND X, OF THE THIRD DECLENSION.

A quoque et *as* Græcum, breve postulat incrementum;

S quoque finitum, si consona ponitur ante;

Et *dropax*, *anthrax*, *atraz*, cum *smilæce*, *climax*;

His *Atācem*, *panācem*, *colācem*, *styrācemque*, *fācemque*.

Atque *abācem*, *corācem*, *phylācem*, compōstaque nectes.

Adde *harpax*, *Syphācisque* tamen dic atque *Syphācis*.

OBSERVATIONS.

1. Greek nouns in *a* and *as* have the increment short; as *poēma*, *stemma*, *Pallas*; also, nouns in *s* which have a consonant before the *s*, as *Trabs*, *Arabs*; also *Styrax*, *Arctophylax*, and others compounded with *phylax*, *smilax*, *climax*; as well as others less in use; *dropax*, *colax*, *nycticorax*, etc. *Candax* and *Pharnax* are not in use, but *Pharnāces*, *Candāces*.

Ex. Stemmata quid faciunt. *Juv.*

Instar montis equum, divinâ Palladis arte. *Virg.*

Nam modo thrilegos Arābas, modo suspicit Indos. *Ov.*

2. The increment of *Syphax* is made long by Ovid, Propertius, Sil. Italicus, and Juvenal. Claudian in one place makes it short, but the reading has long been disputed as corrupt.

Ex. Tolle tuum, precor, Annibalem, victumque Syphācem.

[*Juv.*

Compulimus, dirum Syphācem fractumque Metello. *Claud.*

RULE XVII.

OF THE INCREMENT IN E.

E crescens, numero breviabit Tertia primo,
Præter *Iber*, patriosque *enis* (sed contrahit Hymen)
Ver, *mansues*, *locuples*, *hæres*, *mercesque*, *quiesque*;
Lex, *vervex*, *præs*, cum *seps*. *plebs*, *rex*, insuper *halec*.
El peregrinum; *Es*, *Er* Græcum, *Æthère* et *Aëræ*
demptis.

OBSERVATIONS.

1. *E* in the increment of the third declension is short, as *grex*, *grēges*, *teres*, *terētis*.

Ex. Mille greges illi. *Ovid.*

2. But *Iber* has *e* long in the genitive *Ibēris*, and the genitive in *enis* has the *e* long; as *Ren. Rēnis, Siren, Sirēnis*, except *Hymen, Hymēnis*, which has the increment short.

3. Also *ver, mansues*, and the others mentioned in the rule, increase long.

4. Foreign nouns in *el* also increase long; as *Michael*. Also Greek nouns in *er* and *es*; as *crater, soter, tapes*, except *aër* and *æther*, which have the increment short.

Ex. Crateras magnos statuunt et vina coronant. *Virg.*
Viginti fulvos operoso ex ære lebētas. *Ov.*

RULE XVIII.

OF THE INCREMENT IN I OR Y.

I crescens numero breviabit Tertia primo;
Græca sed in patrio longum īnis et ŷnys adoptant,
Et *lis, glis, Samnis, Dis, gryps, Nesisque, Qui-*
risque,
Cum *vibīce*, simul longa incrementa reposcunt.

OBSERVATIONS.

1. *I* or *y* in the increment of the third declension is short;
stips, stīpis; pollex, chiamys, chalybs.

Ex. Dic. inquam, parvâ cur stīpe quærat opes? *Ovid.*
At Chalŷbes nudi ferrum. *Virg.*

2. Genitives in *Inis* or *Ynis*, from Greek nouns, have the penult long; as *Delphin*, *Phorcyn*, *Salamis*. Also *Dis*, *dītis*; *vibex*, *vibīcis*; *glis*, *glīris*; *gryps*, *grȳphis*; *Samnis*, *Samnītis*; *Nesis*, *Nesīdis*; *Crenis*, *Crenīdis*; *Quiris*, *Quirītis*; *lis*, *lītis*; *absis* or *apsis*, *apsīdis*; *Psophis*, *īdis*, have the *i* long, except that once in Statius the increment of *Psophis* is short.

Ex. Orpheus in sylvis, inter delphīnas Arion. *Virg.*
 Laomedontiadem Priamum Salamīna petentem. *Id*
 Noctes atque dies patet atri janua Dītis. *Id.*

RULE XIX.

OF THE INCREMENT OF WORDS ENDING IN IX
 AND YX.

IX (vel YX) produc, breviato *Histrix*, cum
Fornīce, *Varix*,
Coxendix, *Chænixque*, *Cilix*, *Natrixque*, *Ca-*
lixque,
Phryxque, *Larix* et *Onyx*, *Pix*, *Nixque*, *Salix-*
que, *Filixque*,
Mastīchis his et *Eryx*, *Calȳcisque* et *Iapȳgis* addes;
 Quæque ultra invenias; *Bebryx* variare memento

OBSERVATIONS.

1. Nouns ending in IX or YX have the increment long, as *Felix*, *īcis*; *bombyx*, *bombȳcis*; *pernix*, *coturnix*, *perdix*, *lodix*.

Ex. Vivite felīces, quibus est fortuna peracta. *Virg.*

2. But these increase short: *cilix*, *histrix*, *fornix*, *pix*, *natrix* (a water snake), *Styx*, *onyx*, *salix* *calix*, *Eryx*, *varix*, *filix*,

coxendix, *laryx*, *chænix*, *illix* (another form of *illex*), *mastix* (*ich's*, a gum), and some proper and gentile names, as *Biturix*.

Ex. Armenios Cilicesque feros, Taurosque subegi *Lucan.*
Nunc pice, nunc liquidâ rapuere incendia cerâ. *Id.*

3. The quantity of the increment of *Appendix* is uncertain.

4. *Bebryx* and also *sandyx* have the increment common.

Ex. *Mastir*, *īgis*, a scourge (properly a Greek word, found in Latin only in derivatives and compounds), has the penult long.

RULE XX.

OF THE INCREMENT IN O.

O crescens numero producimus usque priore.
O parvum in Græcis brevia; producito magnum.
Ausonius genitivus *ōris*, quem neutra dedere,
Corripitur; propria huic junges, ut *Nestor* et *Hector*.
Os *ōris*, mediosque gradus, extende; sed *arbos*,
Ἰοῦς compôsta, *lepus*, memor, et *bos*, *compos* et
impos,
Corripe *Cappadōcem*, *Allobrōgem*, cum *Præcōce*, et
obs, *ops*.
Verum produces *Cecrops*, *Hydropsque*, *Cyclopsque*.

OBSERVATIONS.

1. The increment in *O* of the third declension is long in purely Latin words, as *Sol*, *vox*, *velox*, *victor*, *ros*, *flos*, *dos*, *cos*, *tiro*, *custos*.

Ex. Regia sōlis erat sublimibus alta columnis. *Ov.*

2. But nouns in *on*, derived from the Greek, which in Greek have omicron in the oblique cases, have in Latin the increment short, as *Philæmon*, *Palæmon*, *Sidon*, *Agamemnon*, *Jason*, *Amazon*, and many others to be learned by practice.

Ex. Pulsant, et pictis bellantur Amazōnes armis. *Virg.*

3. In Latin the Greek *on* of the nominative often becomes *o*, as *Macedo*, *Brito*, *Vasco*, *Saxo*, *Agamemno*.

Brito, however, has the increment common.

Ex. Conclamant Danai stimulatque Agamemno volentes.
[*Statius.*
Quá nec terribiles Cimbri nec Britōnes unquam. *Juv.*

3. While those which have Ω in the oblique cases in Greek, have the O long in the increment in Latin, as *Spado*, *mango*, *agon*, etc.

But *Sidon*, *Orion*, *Ægæon*, have their increment common.

For a full list of words in *on*, increasing short, see Appendix I.

4. The genitive in *oris*, from Latin nouns of the neuter gender, has the penult short, as *marmor*, *ebor*, *corpus*.

But *ador* has the penult of the genitive common.

5. But *os*, *ōris*, and the comparative degree, as *majus*, *majōris*, etc., have a long increment.

6. Words compounded with $\Pi\omicron\upsilon\varsigma$, $\Pi\omicron\delta\omicron\varsigma$, as *tripus*, *polypus*, and also *memor*, *arbor*, *lepus*, *bos*, *compos* and *impos*, have a short increment.

Ex. Sic vos non nobis, fertis aratra bōves. *Virg.*

7. *Cappador*, *Allobror*, *Præcor*, and nouns which have a consonant before the S of the nominative, increase short, as *scrobs*, *Æthiops*, *Cecrops*, *Dolops*; except *Cyclops*, *cercops* (a kind of ape), *hydrops*.

Ex. Cappadocum sævis Antistius occidit oris. *Mart.*
 Hic Dolopum manus, hic sævus tendebat Achilles *Virg.*
 Tela reponuntur manibus fabricata Cyclopum. *Ovid.*

RULE XXI.

OF THE INCREMENT IN *u*.

U brevia incrementa feret; sed casus in *Uris*,
Udis et *Utis*, ab *Us* recto, producitur; et *fur*,
Lux, *Pollux*. Brevia *intercusque*, *pecusque*. *Lig-*
usque.

OBSERVATIONS.

1. The increment in *u* in the third declension is short, as *murmur*, *furfur*, *dux*, *præsul*, *turtur*.

Ex. Magnanimosque duces, totiusque ex ordine gentis. *Vir.*

2. But genitives in *udis*, *uris*, *utis*, from nominatives in *us*, have the penult long, as *palus*. *palūdis*; *incus*, *incūdis*; *tellus*, *tellūris*; *virtus*, *virtūtis*; also *fur*, *fūris*; *Pollux*, *Pollūcis*; *lux*, *lūcis*; and *frūgis*, from an obsolete nominative, *frux*; except *intercus*, *pecus*, and *Ligus*, which increase short.

Ex. Quid Domini facient, audent cum talia fures? *Vir.*
 Luce sacra requiescat humus, requiescat orator. *Tib.*
 Pollūcem pugiles, Castora placat eques. *Ovid.*

II. OF THE PLURAL INCREMENT OF NOUNS.

The penultima of the genitive or dative plural is called the plural increment, when either case contains a syllable more than the nominative plural, as *musæ, musarum; ambo, amborum, ambobus; qui, quorum, quibus; res, rerum, rebus*; or than the genitive singular, if this case contain fewer syllables than the nominative plural—*e. g. animal, alis*—where all the plural cases contain five syllables, while the genitive singular has only four; all therefore have a plural increment.

RULE XXII.

OF THE PLURAL INCREMENT IN A, E, I, O, U.

Pluralis casus, si crescit, protrahit *a, e*,
 Atque *o*. Corripies *i, u*; verum excipe *būbus*.

OBSERVATIONS.

1. The plural increments in *a, e, o*, are long, as *quārum, hārum, ambābus; rērum, rēbus; hōrum, quōrum*.

Ex. Cum tamen a turbā rerum requieverit hārum. *Ovid.*
 At Capys, et quorum melior sententia menti. *Vir.*

2. The plural increments in I and U are short, as *quībus*, *trībus*, *montībus*, *lacūbus*, *verūbus*.

Ex. Montibus in nostris solus tibi certet Amyntas. *Virg.*
Præmia de lacubus proxima musta tuis. *Ovid.*

Except *būbus*, which has the penultima long, as being contracted; though, strictly speaking, *bos* can hardly be said to have a plural increment.

Ausonius makes *būbus* short—all other poets long. *Sūbus*, formed by syncope from *suibus*, has the first short.

Ex. Et Tiberis nostris advena bubus erat. *Prop.*

OF THE INCREMENT OF VERBS.

In estimating the increments of verbs, the second person singular of the present indicative active, is the standard to which they are referred, and accordingly if any tense or person contain an equal number of syllables with this part, it has no increment; *e. g.* *amat*, *amant*, (because they have two syllables like the second person), have no increment. If the word be longer by one syllable it will have one increment, as *amamus*, *amatis*, and the penult is called the increment, for the last syllable is never so called; if by two, it will have two increments, as *amabamus*, *amabatis*; if by three, three; as *amaverimus*, *amaveritis*; finally, if by four, it will have four increments, as *audiebamini*.

For deponent verbs we must form an imaginary active, according to which their increments may be

reckoned. Thus for *utor* we may form an imaginary *uto*, *utis*. The last syllable, as we have just said, is never the increment; the first is so, if the second person singular is a monosyllable, as *das*, *fles*; *damus*, *dati*s, *dabam*, *dare*, and *flemus*, *fletis*, *flebam*, *flere*.

RULE XXIII.

ON A IN THE INCREMENTS OF VERBS.

A crescens produc, *do* incremento excipe primo.

OBSERVATIONS.

1. *A* in the increments of verbs is long, as *stābam*, *stāret*, *properāmus*, *docebāmus*, *audiebāmini*, etc.

Ex. Trojaque nunc stares, Priamique arx alta maneres. *Virg.*
Serius aut citius, metam properamus ad unam. *Ovid.*

2. But in *do* and its compounds of the first conjugation, the first increment in *a* is shortened; *dāmus*, *dābant*, *dāre*, and *circumdāmus*, *circumdābant*, *circumdāre*, *venumdābo*, *venumdāre*, etc.

Ex. Hic lacrymis vitam damus, et miserescimus ultro. *Virg.*
Jussit et ambitæ circumdare littora terræ. *Ovid.*

3. But the second increment in *a* is long, as *dābāmus*.

Ex. Nam quod consilium, aut quæ jam fortuna, dabatur?

[*Virg.*

RULE XXIV.

E IN THE INCREMENTS OF VERBS.

E quoque producunt verba increscentia. Verum
 Prima *e* corripunt ante *r* duo tempora ternæ.
 Dic *bēris* atque *bēre*; at *rēris* producito *rēre*.
 Sit brevis *e*, quando *ram*, *rim*, *ro*, adjuncta se-
 quuntur.
 Corripit interdum *stetērunt*, *dedēruntque* poeta.

OBSERVATIONS.

1. *E* in the increment of verbs is long, as *flēbam*, *rēbar*, *lacerēris*, *docērem*, *legērunt*.

Ex. Flebat Aristæus, quod opes, cum stirpe necatas
 Viderat inceptos destituisse favos. *Ovid.*

Dædale Lucano cum sic lacereris ab urso,
 Quam cuperes pennas nunc habuisse tuas? *Mart.*

2. *E* before *r* is short in all the first increments of the present and imperfect of the third conjugation, as *cognoscere*, *legērem*, *legēris*, or *legere*.

3. *Bēres* and *bēre* are short in the first future indicative passive, as *celebrabēris*, *celebrabēre*. But when the *b* is merely an accident as in verbs in *bo* of the third conjugation, *bēris* and *bēre* in the first future indicative passive are long, as *scribēris*, *scribere*; but *bēris* and *bēre* in the present indicative passive of the second conjugation from verbs in *beo* are long, as *jubēris*, *jubere*.

4. But the second increment in *e* is long, as *loquerēris*, *prosequerēre*, *regcrēmus*.

Ex. Hoc tibi Roma caput, cum loquereris, erat. *Mart.*

5. The penult of *vĕlim*, *vĕlis*, *vĕlit*, is short, and of *fĕram*, *fĕras*, *fĕrat*, *fĕres*, *fĕret*, etc. But in *fero* and *volo* the second person singular being monosyllabic, irregularly, it would be better to take the first person as the standard, in which case the first syllable of *velim*, etc., would not be an increment, but would be short by RULE IX.

6. E is short before *ro*, *ram*, *rim*, as well as in the persons derived from these, as *amaveris*, *amaverit*, *amaverimus*, *amaveritis*, *fecerimus*, *feceritis*.

Ex. Fecerat exiguas jam Sol altissimus umbras. *Ov.*

7. Sometimes the poets shorten *e* before *runt* in the perfect, but this is rare.

Ex. Obstupui, stetĕruntque comæ, vox faucibus hæsit. *Virg.*
Di tibi divitias dedĕrunt, artemque fruendi. *Hor.*
Terruĕrunt pavidos accensa Ceraunia nautas. *Id.*

RULE XXV.

I IN THE INCREMENT IN VERBS.

Corripit i crescens verbum, sed deme *re'imus*,
Nolinus, *simus*, quæque hinc cômposita dabun-
tur:

Iri præteritum: præsens quartæ *Imus* et *Itis*:

RI conjunctivum possunt variare poetæ.

OBSERVATIONS.

1. I in the increment of verbs is short, as *linquĭmus*, *ama-
bĭmus*, *audiebamini*, etc.; *venĭmus*, *comperĭmus*, *reperĭmus*, in the perfect.

Ex. Linq̃uimus Ortygiæ portus, pelagoque volamus. *Virg.*
 Non nos aut ferro Lybicos populare penates
 Venimus, aut raptas ad littora vertere prædas. *Id.*

2. *Sum, nolo, malo, volo*, and their compounds have *i* long in the increments of the present tenses (subjunctive or imperative), *nolito, nolite, nolimus, nolitis, velimus, velitis, simus, sitis, possumus, adsimus, prosimus*, etc.

Ex. Et documenta damus, quâ simus origine nati. *Ovid.*
 Si quis ut in populo, qui sitis, et unde, requirat. *Id.*

3. In any conjugation *i* before *vi* in the perfect is long, and *i* before *mus* in the perfect short; as *petivi, venimus*; and where this rule does not interfere, the first increment of the fourth conjugation in *i* is long, as *ibam, ibo, ito, subimus, venimus*, of the present tense. The other increments in *i* are short by the first part of the Rule, as *reperimini*, and sometimes the first increment is short by position, as *reperiam*.

Ex. Cessi, et sublato montem genitore petivi. *Virg.*
 Tu ne cede malis, sed contra audentior ito. *Id.*
 Jungimus hospitio dextras, et tecta subimus. *Id.*

4. *I* in the penultima of the perfect and future subjunctive, (though the latter is called more properly the second future indicative), is common in poetry, though in prose it is generally pronounced short.

RULE XXVI.

OF O AND U IN THE INCREMENTS OF VERBS.

O incrementum produc; *u* corripe semper,
U fit in extremo penultima longa futuro.

OBSERVATIONS.

1. *O* in the increments of verbs is always long; as *facitōte*

Ex. Cumque loqui poterit, matrem facitote salutet. *Ovid.*

2. *U*, on the contrary, is short; as *sūmus*, *possūmus*, *volūmus*.

3. But *u* before *rus* in the future participle is long; as *amātūrus*, *peritūrus*.

Ex. Si periturus abis, et nos rape in omnia tecum. *Virg.*

OF FINAL SYLLABLES.

The quantity of a final syllable is known sometimes from its position, as *prudēns*, *præcōx*; sometimes from its containing a diphthong, as *musæ*; sometimes from particular rules. which we proceed to give

RULE XXVII.

FINAL A.

A finita dato longis. *Ită*, *postea* deme,
Eiă, *quia*, et casus omnes; sed protrahe sextum,
 Productos Græcos casus adijunge vocandi.

OBSERVATIONS.

1. Final *a* is long; as *memorā*, *contrā*, *ultrā*, *anteā*, *trigintā*, *quadragintā*, etc.

Ex. Musa, mihi causas memora, quo numine læso.... *Virg.*
Triginta capitum foetus enixa jacebit. *Id.*

2. But in *eiā*, *itā*, *postea*, *quā*, it is short.

3. And cases in *a* are short; as *anchorā*, *velā*; except the ablative; as *de prorā*, and Greek vocatives; as *O Æneā*, *O Calchā*, *O Pallā*.

Ex. Haud ita me experti Bitias et Pandarus ingens. *Virg.*
Anchora de prora jacitur, stant littore puppes. *Id.*
Quid miserum, Ænea, laceras? jam parce sepulto. *Id.*

4. Numerals in *gintā* and the word *contrā* in the best poets are long, though sometimes found short.

RULE XXVIII.

FINAL E.

E brevia; primæ quintæque vocabula produc;
Cetē, *ohē*, *Tempē*, *fermē*que, *ferē*que, *famē*que,
Adde *docē*, similemque modum; monosyllaba,
præter
Encliticas ac syllabicas; nec non (*malē* dempto
Ac benē) produces adverbia cuncta secundæ.

OBSERVATIONS

1. Final *e* is short ; as *natě, fugě, poně, peně, nempě*.

Ex. Heu fuge, nate Deâ, teque his, ait, eripe flammis. *Virg.*

2. But *E* final in all words of the first and fifth declensions is long : as *Anchisiadě, Calliopě, rě, diě*, and the compounds of the two last, as *quarě, hodiě* ; to which add *fermě, ferě, ohě, fumě*, and the Greek words *cetě, tempě, melě, pelagě*.

Tros Anchisiade, facilis descensus Averni. *Virg.*
Non venias quare tam longo tempore Romam. *Mart.*
Objicit ; ille fame ravidâ tria guttura pandens. *Virg.*
Hoc si contigerit, fame peribis. *Mart.*

3. Final *e* is also long in the second person singular imperative active of the second conjugation, as *vidě, habě* ; but *cavě* is often made short (for it originally belonged to the third conjugation), as well as a few others, as *respondě*, shortened by Martial, *vidě*, by Persius, and *valě*, by Horace.

x. Vade, vale ; cave ne titubes, mandataque frangas. *Hor.*
Nate, cave, dum resque sinit, tua corrige vota. *Ovid.*

4. Monosyllables are also long, as *mě, tě, sě, and ně* (lest) : except the enclitics *quě, ně, vě*, and the syllabic additions *ptě, cě, tě*, as *suaptě, hiscě, tutě*.

Ex. Tantane vos generis tenuit fiducia vestri ! *Virg.*
Hinc omnis pendet Lucilius, hosce secutus. *Hor.*

5. Adverbs derived from adjectives of the first and second declensions, except *beně* and *malě, inferně* and *superně*, are long, as *placidě, valdě, minimě, summě*.

Ex. Excipe sollicitos placide, mea dona, libellos. *Mart.*
Nil bene cum facias facis attamen omnia belle. *Id.*
Et male tornatos incudi reddere versus. *Hor.*
Tecta supernę timent ; metuunt inferne cavernas. *Luc.*

6. But adverbs in *e*, derived from adjectives of the third declension, have the last short by the general rule, as *sublimē*, *suavē*, *dulcē*, *difficilē*, etc.

Ex. Cantantes sublime ferent ad sidera cynci. *Vir.*
Ipse sed in pratis aries, jam suave rubenti. *Id.*

RULE XXIX.

FINAL I AND Y.

I produc; brevia *nisi* cum *quasi*; Græcaque cuncta;
Jure mihi variare *tibi*que, *sibi*que solemus.
Sed mage corripies *ibi*, *ubi*, dissyllabon et *cui*.
Sicuti sed breviant, cum *necubi*, *sicubi*, vates.

OBSERVATIONS.

1. Final *i* is long; as *classi*, *fieri*, *uti*, *Mercuri*.

Ex. Sic fatur lacrymans, classique immittit habenas. *Virg.*
Quam vellem fieri meus libellus. *Mart.*
Fertur uti pulvis collectus turbine *Hor.*
Mercuri facunde nepos Atlantis. *Id.*

2. Put final *i* is short in *nisi* and *quasi*; and final *i* as well as final *y* in Greek neuter nouns, as *moly*, in Greek vocatives derived from nominatives in *is* short, or *ys*, *yos*, and in Greek datives and ablatives plural in *si* or *sin*.

Ex. Quid nisi, Pierides, solatia frigida restant? *Ovid.*
Insere Daphni pyros; carpent tua poma nepotes. *Virg.*
Moly vocant superi; nigrâ radice tenetur. *Ovid.*
Troasin invideo; quæ si lacrymosa suorum *Ovid.*

But in Greek vocatives derived from nouns whose genitive ends in *entos*, the *i* is long; as *Simoĩ*.

In Greek words increasing in the dative, final *i* in the dative is common, though generally short; as *Palladĩ*. If the dative has no increment, the *i* is long; as *hæresĩ*.

3. *Mihi, tibi, sibi*, have the last syllable common.

4. *Ibĩ, ubĩ, cũĩ* (when a dissyllable) have final *i* generally short; *utĩ* has it always long, by the general rule; *sicutĩ, necubĩ, sicubĩ* always short.

Ex. Post mihi non simili poenâ commissâ luetis. *Virg.*
Extremum hunc, Arethusa mihi concede laborem. *Id.*
Sed norunt cui serviant leones. *Mart.*

RULE XXX.

FINAL O.

O datur ambiguis; Græca et monosyllaba longis;
Ergō pro *causâ*; ternus, sextusque secundæ;
Atque *adeō* ac *ideō*; adde adverbia nomine nata;
Sed *citō* corripies, *modō*que et *sciō*, *nesciō* et *imō*
Et *duō*; sit varium *sero* et conjunctio *vero*.

OBSERVATIONS

1. Final o is common, as *quando, noto*; though the best poets generally, with a few exceptions, make it long.

Ex. Nolo mihi ponas rhombum mullumve bilibrem;
Nolo boletos, ostrea nolo; tace. *Mart.*

2. Greek words in Ω are long ; as *Androgeō*, *Athō*, *Alectō*, and other like words, with *ergō*, for the sake of, *adeō* and *ideō*.

Monosyllables also are long, as *dō*, *stō*; and datives and ablatives of the second declension, as *somnō*, *tuō*. By this rule the gerund in *do* ought to be long, but it is sometimes, though not by the best poets, made short.

Ex. O lux Dardaniæ, spes O fidissima Teucrûm. *Virg.*
Invadunt urbem somno vinoque sepultam. *Id.*
Alecto torvam faciem et furiala membra. *Id.*

3. Final *o* is long in adverbs derived from nouns, as *subitō*, *meritō*, (though *dubitō* is sometimes made short by Seneca); except *modō*, *quomodō*, *dummodō*, *postmodō*, *citō*, *imō*, which are short.

Sciō, *nesciō*, *duō* have the *o* also generally short.

Ex. Alcidiæ cito Di, sed tibi sero dabunt. *Mart.*

4. *Ergo*, the conjunction, has the *o* common but generally long.

Adeo and *ideo* are sometimes found with the last short.

These also have final *o* common, *Denuo*, *sero*, *mutuo*, *vero*, *postmodo*, *perfecto*, *illico*.

Final *o* is generally short also in *egō*, *octō*, *putō*, *volō*, and the defective verb *cedō*.

RULE XXXI.

FINAL U, B, D, T.

U semper produc—*b*, *d*, *t*, corripere semper.

OBSERVATIONS.

1. Final *u* is long ; as *manū*, *cornū*, *Panthū*.

Tela manu miseri jactabant irrita Teuceri. *Virg.*

Nec mora; curvavit cornu, nervoque sagittam

Impulit. *Ovid.*

Quo res summa loco, Panthu? quam prendimus arcem? *Virg.*

But *indū* and *nenū* (old words for *in* and *non*) have the *u* short; and in the old poets *ū* for short *ūs*, the *s* being elided to save the last syllable from becoming long by position; *plenū* for *plenus*, *simitū* for *simitus*, i. e., *similiter*.

2. The final syllable ending with *b*, *d*, *t*, is short (unless lengthened by a diphthong, as *aūt*; or by position, as *sūnt*); as, *āb*, *quīd*, *audīt*.

Ex. Tum pater Æneas puppi sic fatur ab alta. *Virg.*

Quidquid id est, timeo Danaos et dona ferentes. *Id.*

Audiit et Triviæ longe lacus, audiit amnis. *Id.*

But when syncope and crasis take place, the vowel before final *t* in the perfect is long; as *audīt* for *audiit*, and that for *audivit*; also foreign proper names in *b* or *d* have often the final syllable long, as *David*.

 RULE XXXII.

FINAL C.

C longum est. Varium hic pronomen; corripe
donēc,

Et nēc; fāc pariter malunt breviare poetæ.

OBSERVATIONS.

1. Final *c* is long ; as, *sīc*, *hōc*, and *hīc* the adverbs.

Ex. Sic oculos, sic ille manus, sic ora ferebat. *Virg.*
Classibus hic locus, hic acies certare solebant. *Id.*

2. The pronoun *hic* is common, and also *hoc* in the nominative and accusative neuter.

Nēc, făc, donēc are short, though *fac* is sometimes long.

Ex. Parve, nec invideo, sine me, liber, ibis in urbem. *Ovid.*
Hic vir, hic est, tibi quem promitti sæpius audis. *Virg.*
Est hic, est animus lucis contemptor, et istam... *Id.*
Quid hoc hic clamoris audio ante ædes meas? *Plaut.*
Hoc erat, alma parens... *Virg.*
Signa rarius, ut semel fac illud.... *Martial.*

3. *Huic*, when used as a dissyllable, has the last syllable short.

RULE XXXIII.

FINAL L.

Corripi *l*; at produc *sāl, sōl, nīl* multaque *Hebræa*

OBSERVATIONS.

1. Final *l* is short; as *Asdrubāl, semēl, vigīl, simīl, consūmēl*.

Ex. Vertit terga citus damnatis, Asdrubal ausis. *Sū.*
Quo semel est imbuta recens, servabit odorem
Testa diu. *Hor.*

2. But *sāl*, *sōl*, *nīl*, are long, and most foreign words; as, *Daniēl*, *Saūl*.

Ex. Non sal, oxyporumve casusve.... *Statius*.
 Nil aliud video, quo te credamus amicum. *Mart*.
 Ulterius spatium medio Sol altus habebat.... *Ovid*.

RULE XXXIV.

FINAL M.

M vorat Ecthlipsis: prisci breviare solebant.

OBSERVATION.

In the early poets, final *m* with its vowel was sometimes not elided, but made short, which is now seen only in compound words.

Ex. Insignata fere tum millia militum octo. *Ennius*.
 Quo te circumagas? quæ prima aut ultima ponas? *Juven*.

RULE XXXV.

FINAL N.

N longum est Græcis pariter, pariterque Latinis.
En brevia, quod format *inis* breve; Græca secundæ

Jungimus, et quartum, si sit brevis ultima recti.
Forsitān, ĩn, forsān, tamēn, ān, vidēn', adjice curtis.

OBSERVATIONS.

1. Final *n* is long ; as, *Rēn, splēn, sĭn, Titān, Sirēn, Salamĭn, Actæōn*, and others of the third declension that end in *on*.

Ex. Sin absumpta salus, et te, pater optime Teucrūm. *Virg.*
 Unde venit Titan et nox ubi sidera condit. *Lucan.*
 Actæon ego sum, dominum cognoscite vestrum. *Ovid.*

Also the accusatives of Greek nouns in *as* and *es*, *Æneān, Anchisēn*.

And the Greek genitive plural of all declensions, as, *Cimmeriōn, epigrammatōn*.

Ex. Et sævum Ænean agnovit Turnus in armis. *Virg.*
 Cimmerion etiam obscuras accessit ad oras. *Tibul.*

2. *En* is short when the genitive ends in *ĭnis*, as, *nomēn, pectēn, flumēn, flamēn*.

Ex. Nomen Arienium Siculas impleverat urbes. *Ovid.*

3. Greek nouns in *on* of the second declension are short, as, *Peliōn, Iliōn, Erotiōn*.

Ex. Ilion et Tenedos, Simoisque, et Xanthus et Ida. *Ovid.*
 Pallada nec nigras horrescat Erotion umbras. *Mart.*

4. All accusative cases in *n*, which come from nominatives with the final short, are themselves short, as, *Scorpiōn, Thetÿn, Itÿn, Maiān, Æginān*.

Ex. Scorpion, incendis caudā, chelasque peruris. *Luc.*
 Tantaque mox animi est Ityn huc accersite, dixit. *Ovid.*
 Namque ferunt raptam patriis Æginan ab undis, *Stat.*

5. Also *Forsităn*, *în*. *forsăn*, *tan:ên*, *ăn*, *vidên*, and *satîn* are short.

Ex. Forsitan et Priami fuerint quæ fata, requiras. *Virg.*
Ipsa dedi, viden' ut jugulo consumpserit ensem. *Stat.*

RULE XXXVI.

FINAL R.

R breve; sed longum est *fūr*, *pār*, cum pignore;
Lār, *nār*,
Cūr, *fūr*; cum Græcis queis patrius *eris*; et *æthēr*,
Aēr, *vēr*, et *Ibēr*: sit *cōr* breve; *Celtiber* anceps.

OBSERVATIONS.

1. Final *r* is short; as, *Amilcār*, *sempēr*, *semivūr*, *præcōr*,
Hectōr.

Ex. Semper honos, nomenque tuum laudesque manebunt. [*Virg.*
Inseruisse manus, impurè, ac semivir, audes. *Lucan.*
Nec gemere aerîa cessabit turtur ab ulmo. *Virg.*

2. But these are long; *fūr*, *pār* (with its compounds, as *compār*, *dispār*, and *impār*), *Lār*, *Nār*, *cūr*, *fūr*, *vēr*, and *Ibēr*; and Greek words which make the genitive in *eris* with the penult long; as, *cratēr*, *statēr*, as well as *aēr*, *æthēr*, which increase short in the genitive.

Ex. Cur ego, si nequeo, ignoroque, poeta, salutor. *Hor.*
Ludere par, impar, equitare in arundine longâ. *Id.*
Si tibi durus Iber, aut si tibi terga dedisset. *Lucan.*
Largior hic campos æther et lumina vestit. *Virg.*

3. *Cōr* and *vīr* were once thought common, but they are both short. *Celtiber* has the last syllable common.

Ex. Molle cor ad timidas sic habet ille manus. *Ovid.*
 Ducit ad auriferas quod me Salo Celtiber oras. *Mart.*
 Nunc Celtiber es; Celtiberia in terra. *Catullus.*

4. Some poets of very inferior authority (*Prudentius*, *Avienus*, and *Martianus Capella*) have shortened the compounds of *par*.

RULE XXXVII.

FINAL AS.

As produc. Quantum Græcorum tertia casum
 Corripit: et rectum, per *adis* si patrius exit.

OBSERVATIONS.

1. Final *as* is long, as, *Æneās*, *Pallās*, *Pallantis*, *fās*, *nefūs*.

Ex. *Æneas*, ignarus abest, ignarus et absit. *Virg.*
 Tela manusque sinit, hinc Pallas instat et urget. *Id.*
 Fas et jura sinunt. *Id.*

2. Greek nouns in *as*, whose genitive ends in *adis*, shorten the last; as, *Arcās*, *Pallās* *Palladis*.

3. Also *as* in the accusative plural of Greek nouns is short, as *Troās*, *Delphinās*, *Heroās*.

Ex. Pallas anum simulat. *Ovid.*
 Cum quibus Alcides et pius Arcas erat. *Mart.*
 Permistos Heroas, et ipse videbitur illis. *Virg.*

4. *Anās, ātis* (a duck), also has the final short.

5. Also neuter nouns in *ās*, originally Greek, as, *artocreās* (a meat pie), have the final syllable short.

RULE XXXVIII.

FINAL ES.

Es dabitur longis; breviat sed tertia rectum,
Cum patrii brevis est crescens penultima.—*Pēs*
hinc

Excipitur, *pariēs, ariēs, abiēsque, cerēsque.*

Corripe et *ēs* de *sum*, *penēs* et neutralia Græca.

His quintum et rectum numeri dent Græca secundi.

OBSERVATIONS.

1. Final *ēs* is long, as, *Anchisēs, locuplēs, quotiēs, octiēs, deciēs, jubēs, audiēs.*

Ex. Anchises alacris palmas utrasque tetendit. *Virg.*

Orbus es, et locuples, et Bruto consule dignus. *Mart.*

Dicere te lassum quoties ego credo Quirino. *Id.*

Uno nasceris octies in anno. *Id.*

2. But it is short in the nominative singular of nouns of the third declension, increasing short in the genitive, as, *Divēs, æquēs, hospēs, pedēs.*

Ex. Insula dives opum, Priami dum regna manebant. *Virg.*

Obvius armato, ceu cum pedes iret hostem. *Id.*

3. Except *pariēs*, *ariēs*, *abiēs*, *Cerēs*, and *pēs*, with its compounds, as *cornipēs*, which are long.

Ex. Populus in fluviis, abies in montibus altis. *Virg.*
 Flava Ceres, alto nequidquam spectat Olympo. *Id.*
 Nec pes ire potest intra quoque viscera saxum. *Ovid.*
 Scit sonipes, et fræna ferox spumantia mandit. *Virg.*

4. *Es*, from *sum* is also short, and its compounds, as *potēs*, *adēs*; also *penēs*; and Greek neuters, as *cacoethēs*; also Greek nominatives and vocatives, as, *Arcadēs*.

5. But *es* of the accusative plural is always long, as being a Latin, not a Greek, termination for that case; though Ovid has once *tigrēs* in this case short (Ep. x. 86).

Quis scit, an hæc sævas insula tigres habet. *Ov.*

6. *Charybdēs*, *hæresēs*, *metamorphosēs*, and the like nominatives have the last long, the final *es* here representing the Greek *ῆς*.

RULE XXXIX.

FINAL IS OR YS.

Corripies *īs* et *ys*; plurales excipe casus;
Glīs, *sīs* *vīs*, verbum ac nomen, *nolīsque*, *velis-*
que;
Audīs cum sociis; quorum et Genitivus in *inis*,
Entisve, aut *itis* longum, producito semper.

OBSERVATIONS.

1. Final *īs* or *ŷs* is short; as *Apīs, inquīs, aīs, Thetīs, Tiphŷs, Itŷs*.

Ex. Non apis inde tulit collectos sedula flores. *Ovid.*
 Jamdudum tacito lustrat Thetis omnia visu. *Stat.*
 Alter erit tum Tiphys, et altera quæ velat Argo. *Virg.*

2. *Is* final is always long in plural cases, as *virīs, armīs, musīs, nobīs, vobīs, quīs* for *quibus, omnīs, urbīs*.

Here may be included those words which seem to be adverbs, but in reality are ablatives plural—*quotannis, inprimīs*, etc.

3. *Glīs, sīs, vīs* (both noun and verb), and also *gratīs* (contracted for *gratīs*), and *forīs* have the *is* long. The compounds also of *vīs* and *sīs* have the last long, as *Quamvīs, nolīs, adsīs, possīs*.

Juvenal has once shortened the last of *possis*, if the reading be correct. *Sat.*, v. 10.

4. *Is* is long in the second person singular present indicative of the fourth conjugation, as *audīs, nescīs, sentīs*.

Ex. Præsentemque viris intentant omnia mortem. *Virg.*
 Queis ante ora patrum, Trojæ sub mœnibus altis. *Id.*
 Non ea vis animo, nec tanta superbia victis. *Id.*
 Jam satis est: non vis, Afer, avere, vale. *Mart.*
 Nescis, heu nescis dominæ fastidia Romæ. *Id.*

5. Nouns in *is* have the final long, if their genitives end in *īnis, ēntis, or ītis*, with the penult long; and so also nouns in *ys*, otherwise *ŷn*, genitive *ŷnis*, as *Trachŷs*.

Ex. Hac ibat Simois, hic est Sigeia tellus. *Ovid.*
 Grammatici certant, et adhuc sub judice lis est. *Hor.*

6. *Ris* is common in the perfect subjunctive and second future indicative.

RULE XL.

FINAL OS.

Vult *ōs* produci; *compōs* breviatur et *impōs*,
Osque ossis, Græcorum et neutra; his cuncta
 secundæ
 Addicta Ausonidum junges, patriosque Pelasgos.

OBSERVATIONS.

1. Final *os* is long, as *ōs oris*; *Trōs*, *Minōs*, *herōs*, *Athōs*, *Andrōgeōs*, and other words written with ω in Greek.

Ex. *Os homini sublime dedit. Ovid.*

Tros Anchisiade: facilis descensus Averni. Virg.

Androgeos offert nobis, socia agmina credens. Id.

2. But it is short in *ōs*, *ossis*, and its compound *exōs*; also in *compōs* and *impōs*, and in Greek neuters, as *chaōs*, *melōs*, *Argōs*.

Ex. *Et Chaos et Phlegethon, loca nocte silentia late. Virg*

3. Also in Greek nouns in *os* which belong to the second declension in Latin, and are written in Greek with ω , as *Tyrōs*, *Arctōs*, *Iliōs*.

Ex. *Et Tyros instabilis, pretiosaque murice Sidon. Lu.*

Nescia nec nostri nominis Arctos erat. Mart.

But those having the genitive in *o* are long, being written in Greek with an ω , as *Androgeōs*, as well as those proper names in *leōs*, derived from the Attic dialect, instead of the common form in *laōs*, as *Demoleōs*, *Meneleōs*

4. Finally, all Greek genitives in *os*, from whatever nominatives they are formed, as *Arcadōs*, *Palladōs*, *Typhoëos*, *Tethyōs*, *Tereōs*.

Ex. Arcados hinc sedes et inhospita tecta tyranni. *Ovid.*
 Alta jaces vasti super ora Typhoëos Ætna. *Id.*
 Tethyos unda vagæ lunaribus æstuat horis. *Luc.*

RULE XLI.

FINAL US

Us breve ponatur; produc monosyllaba, quæque
 Casibus increscunt longis, et nomina quartæ,
 (Exceptis recto et quinto), et quibus exit in *Untis*
 Patrius; et conflata à ποῦς, contractaque Græca
 In recto ac patrio, et venerandum nomen IESUS.

OBSERVATIONS.

1. Final *us* is short, as *littūs*, *intūs*, *sensibūs*, and the nominative and vocative cases singular of the fourth declension, as *domūs*, *manūs*.

Ex. Heu fuge crudeles terras, fuge littus avarum. *Virg.*
 Hic Dolopum manus, hic sævus tendebat Achilles. *Id.*

2. But monosyllables are long, as *plūs*, *rūs*, *thūs*.

3. Also those which have *u* long in the increment of the genitive, as *salūs*, *tellūs*, *palūs*; and nouns of the fourth declension, except the nominative and vocative singular, as *aditūs*, *vultūs*.

Ex. Mox etiam fruges tellus inarata ferebat. *Ovid.*
 Juncta palus huic est densis obsessa salictis. *Id.*
 Hos aditus urbem Martis habere decet. *Mart.*

Horace once shortens the *us* of *palus* ; but probably the reading is incorrect.

4. Those Greek names in *us*, which make the genitive in *untis*, have the final long, as *Opūs*, *Amathūs* ; and those which are compounded with *ποῦς ποδός*, if the genitive be in *odis*, as *Tripūs*, *Melampūs*, *Polypūs* ; also nouns in *us*, contracted for *oos*, as *Panthūs* from *Panthoos* ; and genitives in *us*, from feminine nominatives in *o* ; as *Manto*, *Mantūs* ; *Clio*, *Cliūs*, etc.

Ex. Est Amathus, est celsa mihi Paphos, atque Cythera. *Virg.*
Panthus Otriades arcis Phœbique sacerdos. *Id.*

5. Also the sacred name of our most Blessed Lord JESUS, has the last long, being written in Greek, 'Ιησοῦς.

6. Final *us*, not contracted, derived from *os*, is short ; as *Pamphagūs*, *Oribasūs*. *Polypūs* has the final short, when it is of the second declension, as it sometimes is after the Doric dialect.

Ex. Pamphagus, et Dorceus, et Oribasus, Arcades omnes. *Qu.*
Polypus, an gravis hirsutis cubet hircus in alis. *Hor.*

RULE XLII.

ON THE LENGTHENING OF A FINAL SYLLABLE BY
POETIC LICENSE.

Correpta Ausonii quædam monosyllaba Vates
Nonnunquam extendunt, Græcorum exempla
secuti.

OBSERVATIONS.

Monosyllables naturally short are some times lengthened by the Cæsura.

Ex. Liminaque laurusque dei, totusque moveri. *Virg.*
 Tot uno introitu capiuntur milites arces. *Sil.*
 Bis undena nocent, et bis duodena nocentes. *Mart.*

RULE XLIII.

OF THE FINAL SYLLABLE IN A VERSE.

Syllaba cujusvis est ultima carminis anceps.

OBSERVATIONS.

1. The last syllable in every line is common ; i.e., a short syllable may be used at the end of a line, though the metre require it to be long, and a long, though the metre require it to be short.

Ex. Gens inimica mihi Tyrrhenum navigat æquor. *Virg.*
 Nate, patris summi qui tela Typhoëa temnis. *Id.*

In each of these lines the last syllable is short, though the verse requires a spondee in the last foot.

*Again—*Nobis non licet esse disertis.
 Qui musas colimus severiores. *Mart.*

Here the last syllable in each verse is long, though the verse in each case requires a trochee in the last foot.

2. But this rule does not hold good in Anapæstic and Ionic a minore systems, which will be explained in their proper place.

PART II.

OF THE QUANTITY OF THE FIRST AND MIDDLE SYLLABLES OF WORDS.

GENERAL RULE.

A, e, i, o, in the first and middle syllables of words are generally short. *U* under the same circumstances is generally long.

PARTICULAR RULES.

1. *A* before *b* in first syllables is short; as, *făber*, *lăbo*(*as*), *lăbor* (*oris*), *răbies*, *scăbies*.

Except *crăbro*, *făbula*, *lăbes*, *lăbor* (I glide), *păbulum*, *tăbes*, *flăor**um*, and *Săburra*, with some others, which are long.

2. *A* before *b* in middle syllables is short; as, *alăbastrum*, *canăbis*, *pantolăđus*.

Except derivatives in *ăbilis*, *ăbundus*, *ăbrum*, *ăbra*, *ăbulum*; as, *amăbilis*, *candelăbrum*.

3. *A* before *c* in first syllables is short; as, *ăcer* (subst.)

Except *ăcer* (adj.), *brăchium*, *făcundus*, *măceria* (a kind of wall), *măchina*, *păco*, *plăco*, and *Păcuuius*, *Dăcia*, *Thrăcia*, with some others, which are long.

These are common ; *Acis*, *Cacus*, *Vacillo*, and *Pachynus*.

4. *A* before *c* in middle syllables is short ; as, *Æacus*, *Amphicæter*, *Tribrächys*.

Except *cloāca*, *jentāculum*, *irācundus*, *opācus*, *simulācrum*, *Eborācum*, *Phæācia*, and some others, which are long.

Except also derivatives in *āceus* and *ācius*, *a*, *um* ; *ācus*, *a*, *um* ; *āculus*, *a*, *um* ; *ācundus*, *a*, *um* ; as, *herbāceus*, *vernāculus*, *merācus* (pure), *irācundus*, which have the *a* long.

5. *A* before *d* in first syllables is short ; as, *ādor*, *cādo*.

Except *clādes*, *rādex*, *rādo*, *suādeo*, *trādo*, *Gādes*, *Gādir*, *Gāditanus*, and some others, which are long.

6. *A* before *d* in middle syllables is short ; as, *acādemia*.

Except a few proper names, which are long.

7. *A* before *f*, in first syllables is short ; as *vāfer*.

Except *Afer* and its derivatives, which are long.

8. *A* before *f*, in middle syllables, is long ; as *venāfrum*.

9. *A* before *g*, in first syllables, is short ; as *āger*.

Except those beginning with *f* or *p*, which are long ; as *fāgus*, *flāgito*.

But these beginning with *f* or *p* are short : *flāgro*, *flāgrum* (a whip), *flāgellum*, *frāgilis*, *frāgor* (the noun), *frāgro* (to smell), *plāga* (a net, or a part of the world), *plāgium* (a kidnapping), *plāgiarius*.

These also are long : *māgalia* (tents), *sāgus* (prophetic), *strāges*, *strāgulus*, *trāgula* (a kind of dart), *trāgemata* (sweetmeats), *vāgina* (a sheath), *vāgio* (to squall), *Agis*, and some others.

10. *A* before *g* in middle syllables, is short ; as *Acrāgas*.

Words ending in *āgo*, *āges*, *āgulum*, *āginta*, have the *a* long as *compāges*, *quadāginta*.

Also *oleāginus* and *Meleāger*.

11. *A* before *l*, in first syllables, is short; as *ālo*, *cālix*.

Except *āla*, with its derivatives, *ālea*, *āles*, *bālo*, *bālæna*, *bālista* (a military engine), *cāligo* (both noun and verb), *hālec*, *hālex*, *hālo*, *mālus*, *vāla*, *mālum* (three substantives), *mālo*, *mālabathrum* (an Indian plant), *pālus* (a stake) and its derivatives, *pālor* (I wander), *quālis*, *quālus* (a wicker basket), *scāla*, *squāleo*, *tālaris*, *tālis*, *tālio* (retaliation), *tālus* (the ankle bone), *Alecto*, *Cālisto*, and a few others.

12. *A* before *l*, in middle syllables, is short; as *Dædālus*.

Except derivatives in *ālis*, *āle*; as *æquālis* (but patronymics are short, as *Tantālis*); *canālis*, *magālia*, *sodālis*, *Messāla*, *Pharsālus*, *Sardanapālus*, and a few others.

13. *A* before *m* is short in first syllables; *āmo*, *āmor*, *āmussis*, *chlāmjs*, *tāmen*, *Sāmos*.

But these are long; *āmentum* (a strap), *āmes* (a pole), *cāmus* (a muzzle), *clāmo*, *clāmor*, *dāma*, *fāma*, *flāmen*, *grāmen*, *hāmus*, *lāma* (a bog, but *lāmiæ*, a witch), *lāmina*, *lāmentor*, *lāmentum*, *rāmus*, *rāmex*, *rāmentum*, *squāma*, *stāmen*, *strāmen*, *trāma* (a web), *tāmino*.

And these proper names: *Māmercus*, *Māmertinus*, and a few other words.

14. *A* before *m* in middle syllables is short; as, *calāmus*, *Salāmis*.

Except *thymiāma* (incense), and *contāmino* (a compound of *tāmino*), and derivatives in *āmen*, *āmentum*; as, *solāmen*, *jurāmentum*.

And these proper names, *Adāmus*, *Abrāmus*; and a few other words.

15. *A* before *n* in first syllables is short; as, *ānas*, *ānus* (an old woman), *cānalis*, *cānis*, *cāno*, *cānon*, *māneo*, *pānax* (a plant).

Except *ānus* (*i*), *ānulus*, *cānabis*, *cāneo*, *cānus*, *fānum*, *gānea* or *gāneum* (a cookshop), *grānum*, *jānuā*, *Jānus*, *pānis*, *plānus*, *qum* (but *plānus*, substantive, a vagabond), *rāna*, *sāne*, *sāno*, *sānu*, *trāno*, *vānus*.

And these proper names: *Cānidia*, *Dānubius*, *Lānuvium*, *Mānius*, *Mānilius*.

16. *A* before *n* in middle syllables is short ; as, *Aristophānes*, and others of that termination ; *Ascānius*, *Balānus*, *Catāna*, *Ecclāiana*, *galbānum*, *lagānum*, *lasānum*, *Sequāna*, *Stephānus*.

Except derivatives in *anus-a-um* ; as, *decumānus* ; in *anēus-a-um* ; as, *consentāneus*, *arāneus*, *arānea*, *bacchānalia*, *lupānar* ; and those ending in *ānis*, as, *immānis*, *inānis*.

And these proper names : *Gargānus*, *Lucānus*, *Nicānor*, *Theāno*, *Tigrānes*. Also Gentile words ; as, *Germānus*, with a few others.

These are common : *Sicanus* and *Sicanius*.

17. *A* before *p* in first syllables is short ; as, *āper*, *āperio*, *āpis*, *āper*.

Except *cāpo* (a capon), *cāpus*, *crāpula*, *pāpa*, *rāpa*, *sāpo* (soap, but *sāpio*, I am wise), *sāperda* (a kind of herring), *vāpulo*.

And these proper names : *Apis*, *Apidarus*, *Pāpius*, *Pāphlagones*, *Pāpinus*, *Sāpis* (a river).

18. *A* before *p* in middle syllables is short ; as, *Menāpis*.

Except *prosāpia* (a race or family), *sināpis*, *sināpi* (mustard).

And these proper names : *Anāpus*, *Æsculāpius*, *Iāpyx*, *Messāpis*, *Neāpolis*, *Priāpus*, *Serāpis*, *Serāpion*, and a few others.

19. *A* before *q* in first syllables is short ; *Aqua*, *Aquila*, *lāqueus*, *lāquear*.

20. *A* before *q* in middle syllables is short ; as, *Tanāquil*.

Except *utrāque* (in the ablative), *nequāquam*.

21. *A* before *r* in first syllables is short ; as, *ārenū*, *ārista*, *cāreo*, *pārio*, *vārio*.

Except *āra* (but *hāra*, a hen-coop), *ārea*, *āreo*, *bāris* (a small Egyptian row-boat), *cārica* (a dried fig), *cārectum* (a place covered with sedge), *cārex*, *clārus* (adj.), *gnārus*, *rārus*, *vārus*, and similar dissyllabic adjectives of the second declension ; *glārea* (gravel), *nāris* (a nostril), *pāreo*, *pārus* (a tomtit), *quāra*.

And these proper names: *Arunx*, *Cārinus*, *Cāres*, *Cāria*, *Lārius*, *Lāriſſa*, *Nāricium*, *Phāris*, *Vāricus*, *Nārus*, and a few others.

These are common: *Darius*, *Scarus*.

22. *A* before *r* in middle syllables is short; *barbārus*, *hilārīs*, *Icārus*, *Inārima*, *Ismārus*, *Pandārus*, *Tænārus*, *Tartārus*.

Except *amārus*, *amāracus*, *avārus*, *calvāria* (the skull), *phalārica*, *tiāra*, and words ending in *āris*; as, *molārīs* (except *hilārīs*, *Phalārīs*); and those ending in *āre*; as, *cochleāre* (a spoon); in *ārius*; as, *denūrius* (containing ten); unless from short primitives; as, *Pārius*.

And some proper names; as, *Baleāres*.

23. *A* before *s* in first syllables is short; as, *Asia* (the country), *āsinus*, *cāsa*, *cāsia* (the cinnamon tree), *prāsum* (a shrub like a leek).

Except *bāsio* (as), *bāsius*, *nāsus*, and some others.

And these proper names: *Asia* (a lake in Lydia), *Asopus*, *Nāsidiſus*, *Nāsica*, *Nāsidiſſenus*, *Phāsis*, *Pāsiphilus*, and other words derived from *πᾶς*, and *Thrāsſymachus*.

24. *A* before *s* in middle syllables is short; as, *belāsus*, *gymnāsium*, *Parrhāsius*, *Protūsus*.

Except *agāso* (a groom), *colocāsia* (the Egyptian bean), *omāsum* (a paunch).

And these proper names: *Amāsis*, *Jāson*, *Naāson*, *Caprāsius*, *Oribāsius*, *Paschāsius*, *Viridāsius*, and similar words in *asius*.

25. *A* before *t* in first syllables is short; as, *ātrox*, *blātero*, *Cāto*, *lātus* (subst.), *lāteo*, *māthesis*, *plātea*, *stātera*.

Except *āter*, *ātrium*, *clāthri*, (pl., a trellis), *crāter*, *frāter*, *fātum*, *grātus*, *grātulor*, *lātus* (adjective), *lāterna*, *māter*, *mātrona*, *māteria*, *māturus*, *mātutinus*, *nātio*, *nātura*, *prātum*, *quātenus*, *quātuo*, *vātes*, *vāticinor*.

And these proper names: *Atella*, *Lātena*, *Mātuta*, *Sāturnus*, *Sātinius*, *Stātirs*, *Vāticanus*, *Vātinius*.

These are common : *Catillus* and *Atys*.

26. *A* before *t* in middle syllables is short ; as, *Barāthrum*, *cyāthus*, *calāthus*, *Dalmātia*, *Galātea*, *Sarmāta*, and other Gentile words.

Except *arātrum*, *arātor*, *archiātros* (chief physician), *cicātrix*, *grabātus*, *lupātum*, *palātium*, *palātum* (the palate), *pirāta*, *theātrum*, *verātrum* (a kind of plant).

Also, derivatives in *ātus*, *ātor*, *ātim*, *ātes*, *ātius*, *āticus* : as, *senātus*, *orātor*, *paulātum*, *Achātes*, *Horātius*, *fanāticus* ; while derivatives in *crātes*, *vātes*, and *strātus* shorten the *a* ; as, *Philocrātes*, *schanobātes*, *Philostrātus*.

The following proper names lengthen the *a* : *Egnātius*, *Leucātes*, *Mithridātes*, *Reāte*.

27. *A* before *v* in first syllables is short : *āvis*, *āvus*, *cāvus*, *grāvis*.

Except *clāva*, *clāvis*, *clāviger*, *clāvus*, *flāvus*, *flāveo*, *gāvisus*, *māvis* (from *malo*), *nāvo* (*as*), *nāvis*, *naviter*, *pāvo*, *prāvus*, *rāvis*, *suāvis*.

And these proper names : *Avidienus*, *Dāvus*, *Māvors*, *Rāvidius*.

These are common : *Lavinium* and *Lavinia*.

28. *A* before *v* in middle syllables is long ; as, *agāve*, *cadūver*, *conclāve*, *octāvus*, *Timāvus*.

Ex. Patāvium (proper name of a place).

These are common : *Batavis*, *Batavia*.

E.

29. *E* before *b* in first syllables is short ; as, *ēbur*, *fēbris*, *nēbula*, *nēbulo*, *Trēbatius*, *Trēbonius*, *Trēbia*.

Except *crēber*, *crēbro*, *dēbeo*, *dēbilis*, *ēbrius*, *glēba*, *plēbes*, *sēbum* (allow). The quantity of the first of *sebum* is not, however, certain.

And these proper names : *Hēbrus*, *Nēbris*, *Sēbinus*, *Thēbe*, and others.

30. *E* before *b* in middle syllables is short ; as, *cerēbrum*, *verēbræ*.

Except *delēbilis*, and others in *ēbilis*, *ephēbus* (from *hēbe*), and one or two besides.

31. *E* before *c* in first syllables is short ; as, *dēcet*, *prēces*, *sēcūris*, *spēcūlum*.

Except *ēcho*, *lēcythus*, *mēchanicus*, *sēcūsus*, *sēcūrus*, *spēcūlum*, *rēcula* (dim. of *res*, a small matter), *thēca*, with its derivatives, and *vēcors*.

32. *E* before *c* in middle syllables is short ; as, *illēcēbræ*, *Senēcā*, *senēcio* (an old man).

Except *imbēcillus*, *verēcundus*, and derivatives in *ēcula* ; as, *diēcūla*, *plebēcūla* ; *cumēces* (a kind of balsam).

33. *E* before *d* in first syllables is short ; as, *pēdum* (a shepherd's crook), *cēdo* (tell or give), *ēdo* (I eat), *mēdeor*, *mēdicor*, *mēdicus*, *Mēdon* (and proper names in *mēdon*, as *Laomēdon*) ; *pēdica* (a fetter), *sēdes*.

Except *cēdo* (*cessi*), *crēdo*, *mēdica* (a kind of herb), *pēdo* (*is*), *rhēda*, *sēdo* (*as*), *sēditio*, *sēdulus*, *sēdes* (but *sēdile*), *ēdo* (to publish).

And these proper names : *Edonus*, *Mēdea*, *Mēdia*, and some others.

34. *E* before *d* in middle syllables is short ; as, *essēdum*, *Em-pēdocles*, *Lacēdæmon*, *Macēdo*, *Tenēdos*.

Except *aēdon*, *alcēdo*, *cupēdia* (n. pl., dainty dishes), *verēdus* (a post-horse), and derivatives in *edo* ; as, *dulcēdo*.

And these proper names : *Chalcēdon*, *Diomēdes*, *Lycomēdes*, and others ending in *mēdes* : *Sarpēdon*. In *ficedula* (a fig-pecker or tit-lark), the *e* is common.

35. *E* before *f* in first syllables is short ; as, *nēfas*, *nēfastus*,

and other compound words—for it is never found but in compounds.

36. For *E* before *f* in middle syllables, see the General Rule for compounds.

These are long : *venēficus, venēfica, venēficiūm*.

37. *E* before *g* in first syllables is short ; as, *lēgo (is), lēgio, rēgo, sēges, tēgo* (but *tēgula*).

Except *dēgo, ēgregius, lēgo (as), lēgatus, lēgitimus, rēgina, rēgula, sēgrego, vēgrandis*, and some proper names, which are long.

38. *E* before *g* in middle syllables is short ; as, *elēgans, elēgia*.

Except *collēga, collēgium, naufrēgus*, and the like, *panēgyris, privilēgium*.

And these proper names : *Cethēgus, Symplēgas*.

39. *E* before *l* in first syllables is short ; as, *cēler, mēlos, vēlim, vēlut*.

Except *chēle, dēlecto, dēliciā, dēlibutus* (besmeared), *dēlubrum, ēlectrum, ēlegans, Elysium, fēlis, spēlæum* (a cave), *spēlunca, pēlamis* (a kind of fish), *tēla, tēlum, vēles* (a light-armed soldier), *vēlox, vēlo, vēlum, vēlabrum, zēlus, zēlor*.

And these proper names : *Dēlos, Electra, Elicius, Elis, Mēlius, Pēleus, Pēlignum, Pēlion, Pēlias, Pēlusium, Tēlemachus, Vēlabrum*.

40. *E* before *l* in middle syllables is short ; as, *Achēlous, Cybēle, Penēlope, Semēle*.

Except derivations in *ēla* ; as, *querēla* ; and *camēlus, candēla, contumēlia, famēlicus, phasēlus, vidēlicet, hydrocēla* (a watery rupture), and others.

And these proper names : *Philomēla, Aurēlius* (and others in *ēlius*), and those from *ἥλιος* ; as, *Hēliades*.

41. *E* before *m* in first syllables is short; as, *ēmo*, *gēmo*, *prēmo*, *Sēmīramis*.

Except *clēmens*, *dēmo*, *dēmum*, *dēmocratia*, *ēminus*, *hēmīna* (a measure), *mnēmosyne*, *nēmo*, *rēmus* with its derivatives, *sēmen*, *sēmīs*, *schēma*, *sēmīta*, *tēmetum*, *tēmo*.

And these proper names among others: *Dēmōsthenes*, *Dēmōcritus*, *Dēmophoon*, *Rēmi* (a people of Gaul).

42. *E* before *m* in middle syllables is short; as, *anathēma* (but *anathēma*, an offering), *Artēmis*, *elēmenta*.

Except *abstēmīus*, *acadēmīa*, *blasphēmīa*, *diadēma*, *erēmus*, *eleēmosyna*, *Philēmon*, *poēma*, *problēma*, *stratagēma*, and the like; also *penthēmimeris*, *racēmus*, *vīndēmīa*, *volēmus* (an epithet of a pear).

Also, words compounded with *φήμη*, *δῆμος*, *ἡμέρα*; as, *Polyphēmus*, *Nicodēmus*, *ephēmeris*.

43. *E* before *n* in first syllables is short; as, *bēne*, *gēnæ*, *gēnus*; *gēnu*, *sēnex*, *tēneo*, *tēner*.

Except *dēnus*, *dēnuo*, *dēnique*, *lēno*, *lēnis*, *lēnio*, *pēnicillus* (a painter's brush or pencil), *pēnula*, *pēnuria*, *plēnus*, *sēnus*, *strēnuus*, *scēna*, *vēnor*, *vēneo*, and others.

And these proper names: *Mēna* (first king of Egypt), *Mēninæ* (an African island), *Pēneus*, *Pēnelope*, *Rhēnus*, *Zēno*, etc.

44. *E* before *n* in middle syllables is short; as, *hebēnus* (ebony), *Helēnus*, *Helēna*, *ingēnium*.

Except common adjectives in *ēnus-a-um*, and *habēna*.

And these proper names: *Agēnor*, *Alcmēna*, *Antēnor*, *Athēnæ*, *Cyrēne*, *Dindymēne*, *Hippocrēne*, *Mitylēne*, *Silēnus*, *Thrasymēnus*, *Vegēni* (a people of Liguria), etc.

45. *E* before *p* in first syllables is short; as, *crēpo*, *lēpor*, *strēpo*.

Except *hēpar*, *rēpo* (but *rēpens*, adj., sudden), *sēpia*, *sēpio*, *sēpes*.

And these proper names: *Cēpheus*, *Cēphīsus*, *Cēpio* (a Roman consul), *Epirus*, *Tlēpolemus*, etc.

46. *E* before *p* in middle syllables is short; as, *decrēpit* *s.* *alēphas*.

Except *præsēpe*, and some others.

47. *E* before *q* in first syllables is short; as, *ēquus*, *ēquidem*, *frēquens*, *nēque*, *nēqueo*.

Except *nēquam*, *nēquitia*, *Sēquani*, and compounds of *nē* (the negative particle); as, *nēquis*, *nēquando*, *nēquaquā*, *nēcubi*.

48. *E* before *q* in middle syllables is short; as, *diēquarti*, *diēquinti* (compounds in *Gellius*).

49. *E* before *r* in first syllables is short; as, *Cēres*, *sēro*, *gēro*, *pēritus*.

Except *bēryllus*, *cēra*, *cēronia*, *cērussa* (white lead), *clērus*, *ēruca* (a caterpillar), *fēriæ*, *fērior* (*ūris*, to keep holyday), *fēralis* (but *fēralia*, a festival, and *fērus*, *a*, *um*), *hēros* (but *hērus*), *pēra* (a wallet), *sērus*, adj. *sēria*; *spēro*, *vērus* (but *vēru*, *vēreor*), and a few others.

And these proper names: *Bērytus*, *Cērinthus*, *Cēritus*, *Cērites*, *Eretum* (town of the Sabines), *Eridanus*, *Erigone*, *Gēryon*, *Hērodotus*, and the like; *Mēriones*, *Nēreus*, *Nēritos*, *Sēres*, *Tēreus*, *Vērona*, etc.

50. *E* before *r* in middle syllables is short; as, *Bellērophon*, *Camēra*, *Eleuthērius* (an epithet of Jupiter), *hedēra*, *infērus*, *patēra*.

Except *cratēra*, *galērus*, *statēra*, *podēres* (a soutane), *triēris* (a trireme), *trietēricus* (a festival recurring every three years), and adjectives in *ērus*; as, *sevērus*, *sincērus*; and Greek words in *tēria*; as, *artēria*, *cæmetērium*.

And these proper names: *Abdēra*, *Cythēra*, *Hīera* (one of the Lipari islands), *Homērus*, *Ebērus*. But *Cythērea* (a name of Venus), is generally short.

51. *E* before *s* in first syllables is short; as, words compounded with the Greek μέσος and θεός.

Except *fr̄sum* (supine of *fr̄endo*), *ḡsum* (a Gaulish javelin), *fr̄sina*, *th̄saur̄is*, *v̄sanus*, etc.

And these proper names : *Ct̄siphon*, *H̄sione*, *Rh̄esus*, *Th̄seus*.

52. *E* before *s* in middle syllables is short ; as, *nem̄sis*, *pr̄ith̄sis*.

Except *amb̄esus*, *carch̄esium* (a kind of cup), *eccl̄esia*, *et̄eias*, *megal̄esia*, *ob̄esus*, and numerals in *ēs̄imus*, as *cent̄esimus*.

Also Greek verbal nouns in *ēs̄is*, from futures in ἥσω ; as, *apono ē̄is*.

And many proper names.

53. *E* before *t* in first syllables is short ; as, *fr̄t̄um*, *p̄t̄o*.

Except *b̄eta*, *cr̄eta* (the common substantive) and its derivatives ; the derivatives of ἠθος, as *ē̄thicus* ; *L̄ēthe*, and its derivatives, *lēthargus*, etc. ; also *m̄eta*, *m̄etor*, *m̄etior*, *s̄eta* (a bridle), *t̄eter* and those proper names—*Cr̄eta* (the island), *T̄ēthys*, *Z̄ēthes*, *Z̄ētheus*, etc.

54. *E* before *t* in middle syllables is short, as *am̄ēthystus*, *im̄p̄etus*, *phar̄ētra*.

Except *nicet̄erium*, *ort̄ogom̄etra* (the land rail), *paracl̄ētus*.

Except also Latin words in *ētus*, *ēta*, and *ētum*, as *ac̄ētum*, *bol̄ētum* (the mushroom), *mon̄ēt̄a*, *temetum* (except *veḡētus*, vigorous, and words compounded with *peto*) ; also words in *eticus-a-um*, as *phren̄eticus*, *arithm̄eticus*. And these proper names, *Ǣēt̄a*, *Caj̄ēt̄a*, *Cur̄ētes*, *Lib̄ēthra* (a town of Greece), *Lucr̄ētius*, *Prom̄ētheus*, etc.

This is common, *vietus*. It is generally long ; and in the two places (one in Terence, and the other in Horace), where it is supposed to be short, it is in fact a dissyllable.

55. *E* before *v* in first syllables is short, as *br̄ēvis*, *l̄ēvis*.

Except *l̄ēvis* (smooth), and *s̄evum* (sometimes written *s̄ebum*, tallow), and a very few others.

56. *E* before *v* in middle syllables is long, as *pr̄ascēre*.

Except these compounds, *benēventum*, *malēventum*.

I or *Y*.

57. *I* before *b* in first syllables is short, as *cībus*, *liber*, *tribulus* (a Greek word, meaning a kind of iron instrument).

Except *clībanus* (a vessel for baking), *fībula*, *hībernus*, *ībis*; *liber-a-um*, *libo*, *libra*; *scrībo*, *scriblita* (a kind of toil); *tībia*, *trībula* or *trībulum* (a threshing sledge); *vībex*, etc.

And these proper names, *Liber* (Bacchus); *Scrībonius*, *Tiber*, and several others.

58. *I* before *b* in middle syllables is short, as *Hannībal*, *horrī-bilis*, and similar words in *bilis*; also in *bundus* (as *pudībundus*, *horrībundus*), and in *bulum* (as *vestībulum*), *mulcīber*.

Except *Orībasus* (one of Actæon's dogs).

59. *I* before *c* in first syllables is short, as *cīconia*.

Except *īco* (*is*), *īcon*, *lichen*, *mīca*, *pīca*, *sīca*, *sīcubi*, *sīcut*, *spīca* (an ear of corn); *spīculum*, *sīcophanta*, *trīca* (trifles); *trīco* (a mischief-maker); *trīceni*, *tricesimus*, *trīcies*; *vīceni*, *vīcesimus*, *vīcies*, and the like; also *vīcinus*, etc.

And these proper names, *Icarus*, *Iconium*, *Mīcipsa*, *Pīcenum*, *Sīcania*, *Sīcilia*, *Sīcanius* (but *Sīcanus*), *Tīcinus*, etc.

This is common, *Sichæus*.

60. *I* before *c* in middle syllables is short, as *amīcio*.

Except *amīcus*, *antīcus* (adj. in front); *apricus*, *caprifīcus* (the wild fig-tree), *cervīcal* (a pillow), *convīcium*, *febrīcito* (to be ill of a fever), *fermīca*, *laserpīcium* (assafoetida), *lectīca*, *lorīca*, *lumbōricus*, *mendīcus*, *multīcius* (soft, transparent), *nyīca* (the tamarisk), *nutrīco* (to suckle), *pertrīcosus* (very perplexed), *postīcus*, *pudīcus*, *rubrīca*, *umbilīcus*, *urtīca*; and certain diminutives, *canīcula*, *clavīcula*, *artīcula*, *febrīcula* (a slight fever), and those which

come from a long increment, as *cornīcula*, *radīcula*; also some which have only the appearance of diminutives, as *cunīculus*, *medīculus*, *perīculum*, *redimīculum*, *somnīculosus* (slothful), *sitīculosus*.

And these proper names, *Apīcius*, *Caīcus* (a companion of Æneas), *Labīcum* (a town of Italy), *Marīca* (a city of Campania), *Nasīca*—words from *νίκη* (as *Berenice*, *Polynīces*, *Thessalonīca*); *Palīci* (two deities, sons of Jupiter and Thalia), *Satīcula* (a town near Capua), *Trivīcum* (a town of Italy), etc.

61. *I* before *d* in first syllables is short, as *Sīdon* (the town), *Dīdymus*, *fīdes* with its derivatives, *īdem* (neuter), *Mīdas*, *quīdem*.

Except *fīdo*, *fīducia*, *fīdus*, *infīdus*, *fīcedula* (the titlark), *īdem* (masc.), *Idus*, *nīdor* (vapour), *nīdus*, *prīdem*, *prīdie*, *rīdeo*, *sīdo*, *sīdus* (hence *consīdero*, *desīdero*), *strīdeo*.

And these proper names, *Dīdo*, *Ida*, *Lūdīa*, *Phīdias*, *Tūdēus*.

62. *I* before *d* in middle syllables is short, as *calīdus*, *candīdus*, *divīdo*, *roscīdus*.

Except *fastīdio*, and abstract words in *īdo* (as *libīdo*), patronymics in *īdes* from primitives in *eus* or *es*; as *Pelīdes* from *Peleus*. Like to these are *Belīdes* (from *Belus*), and some others.

And these proper names, *Abūdōs*, *Euclīdes*, *Posīdon*, *Thucūdīdes*, etc.

63. *I* before *f* in first syllables is short.

64. *I* before *f* in middle syllables is governed in quantity by the general rules for compound words.

65. *I* before *g* in first syllables is short, as *līgo*, *mīgro*, *pīger*, *rīgeo*, *sīgillum*, *Stīgīus*, *trīgon* (a ball), *vīgeo*.

Except *bīgæ*, etc., *fīgo*, *flīgo*, *frīgo*, *frīgeo*, *frīgus*, *trīginta*, *vīginti*, etc.

And these proper names: *Dīgētia*, *Sīgacum*.

66. *I* before *g* in middle syllables is short, as *calīga*, *fumīge* (and other words in *igo*).

Except *aurīga*, *calīgo* (the noun and verb), *castīgo*, *instīgo*, *fatīgo*, *fastīgium*, *lolīgo* (the cuttle fish), *orīganum*, *præstīgia*, *quad-rīga*, *salpīga* (a spider), *vectīgal*, *orīgo*, *porrīgo* (dandruff), *ru-bīgo*, *silīgo* (a kind of wheat), *vītilīgo* (a cutaneous disease).

67. *I* before *l* in first syllables is short, *fīlis*, *pīla* (a ball), *pīlus* (hair), whence *depīlo*; *sīleo*, *sīler*, and *tīlus*, *tīlia* (the linden tree).

Except *Bīlis*, *chīliarcha* (a commandant of 1,000 soldiers), and other compounds of *χίλιοι*, *fīlum*, *fīlius*, *hīlum* (but *nīhīlum*), *īlex*, *īlia*, *īlicet*, *mīles*, *pīla* (a pillar), *pīlus* (a division of the legion), *pīlentum*, *pīleus*, *pīlum*, *psīlothrum* (a depilatory), *scīlicet*, *vīlis*.

And these proper names: *Ilīthyia*, *Ilium*, *Mīletus*, *Nilus*, *Pīlumnus* (the god of bakers), etc.

68. *I* before *l* in middle syllables is short, as *Æmīlius*, *inquīlīnus*, *mutīlo*.

Except the adj. in *īlis* not derived from verbs, as *ædīlis*, *anīlis*, *Aprīlis*, *infantīlis*, *senīlis*, *subtīlis*, *virīlis*; and substantives in *īle* (as *bovīle*, *lignīle*, *mantīle*, *ovīle*), *compīlo*, *asīlum*, *conchīlium*, *crocodīlus*, *ancīle*, etc.

And these proper names, *Argīletum*, *Asīlas* (an augur who assisted Æneas against Turnus), *Duīlius*, *Lucīlius*, *Manīlius*, *Massīlia*, *Oīleus*, *Petīlia*, *Servīlius*, *Venīlia* (the mother of Turnus), etc.

69. *I* before *m* in first syllables is short; as, *chīmæra*, *fīmus*, *hīmenæus*, *nīmīs*, *nīmīum*, *Sīmois*.

Except *bīmus*, etc., *cīmex* (a bug), *clīmax*, *crīmen*, *crīmīxor*, *īmūs*, *līma* (a file), *līmax* (a snail), *līmo* (to cover with mud), *līmen*, *līmes*, *līmito*, *līmus* (the adjective, meaning sidelong, and substantive, meaning either mud, or a girdle), *mīmus*, *nīmīrum*, *pī-mus*, *rīma*, *rīmor* (to explore), *sīmia*, *vīmen*, and a few others.

And these proper names: *Cīmodoce*, *Cīmothoe* (from *κῆμα*), *Hīmæra*, *Līmonum* (a town of Gaul), *Mīmallones* (the Bacchanalians), *Tīmæus*, *Tīmotheus*, and the like compounds of *τιμάω*.

These are common : *Hymen*, *Simethus* (a town of Sicily).

70. *I* before *m* in middle syllables is short; as, *anĭmus*, and others ending in *ĭmus*, *lĭmus*, *rĭmus*, *sĭmus*, *tĭmus*, and *ĭmonĭum*, as, *facillĭmus*, *nigerrĭmus*, *optĭmus*, *patrĭmonĭum*.

Except *enthĭmema*, *opĭmus*, *quadrĭmus*, etc.; and substantives in *imen* and *imentum* derived from verbs of the fourth conjugation; as, *molimen*, *lenĭmen*, *pavĭmentum*, *rudĭmentum*.

And these proper names : *Adĭmantus* (an Athenian admiral), *Archĭmedes*, *Arĭmonum*, *Theotĭmus*, and others.

71. *I* before *n* in first syllables is short; as, *dĭnasta*, *gĭnæcium*, *lĭno*, *mĭncæ*, *mĭnor* (*aris*), *mĭnĭum* (vermillion), *mĭnuo*, *mĭnus*, *sĭno*.

Except *bĭnus*, *trĭnus*, etc., *clĭno* (hence *declĭno*, *inclĭno*, *triclĭnĭum*), *crĭnis*, *fĭnio*, *fĭnis*, *lĭnea*, *lĭnum*, *pĭnus*, *rhĭnoceros*, *scrĭnĭum*, *sĭnum* (a drinking vessel), *spĭna*, *vĭnea*, *vĭnum*.

And these proper names : *Inachus*, *Inarĭma* (an island near Campania), *Ino*, *Minos*, *Plĭnius*, *Sĭnas* (or *Sĭnnas*, a town of Phrygia), *Trĭnacia*.

72. *I* before *n* in middle syllables is short; as, *Æschĭnes*, *fasĭno*, *inquĭno*, *lancĭno* (to tear), *Morĭni* (a people of Gaul); and adjectives in *ĭnus*, from names of inanimate objects, as *crystallĭnus*.

Except substantives in *ĭnus*, or *ĭna*, or *ĭnum*; as, *architriclĭnus*, *camĭnus*, *cumĭnum*, *echĭnus*, *hemĭna* (a measure), *popĭna*, *putĭnus*, *resĭna*, *runcĭna* (a plane), *sagĭna*, *uncĭnus* (a hook).

But these words are short; *acĭnus*, *apĭncæ* (trifles), *asĭnus*, *bucĭna*, *eleemosĭna* (with others of the same termination), *facĭnus*, *famĭna*, *fidĭcina* (and others from *căno*), *fiscĭna*, *fuscĭna*, *gausapĭna*, (a frieze coat), *lamĭna*, *machĭna*, *Mutĭna*, *nundĭncæ*, *pagĭna*, *patĭna*, *Proserpĭna*, *sarcĭna*, *succĭnum* (amber), *trutĭna*.

Except also as long, adjectives in *ĭnus* from the names of animate beings; as, *amĭtĭnus* (descended from a father's sister), *anserĭnus*, *leonĭus*, *vitulĭnus*, and from names of places; as, *Trajecĭtinus* (of Trajectu now Utrecht), *Venusĭn*

Except also these adjectives in *inus*, *clandestinus*, *fescenninus*, *genuinus*, *inquilinus*, *internecinus*, *matutinus*, *mediastinus*, *peregrinus*, *supinus*, *vespertinus*, *vicinus*, and some others.

Except (fourthly) *acinaces*, *agīna* (a part of a balance), *omnino*, *opinor*, *propino*, *pulvinar*, *sagīno*.

And (fifthly) patronymics in *ine*, as, *Adrastine*, *Nerine*.

Lastly, these proper names: *Apenninus*, *Arpinum*, *Euxinus*, *Lævinus*, and others in *inus*; *Pachynus*, *Ticinus*, etc.

73. *I* before *p* in first syllables is short; as, *clýpeus*, *pīpriscýphus*, *stīpula*, *stīpulator*, *sīpho* (a siphon).

Except *grýphes*, *grýpho*, *grýphus*, *grīpus*, *pīpio* (to chirp), *pīpo* (to chirp), *pīpilo* (to chirp), *rīpa*, *sīparium* (a curtain in a theatre), *stīpendum*, *stīpes* (but *stīpula*), *stīpo*, *vīpera*.

And these proper names: *Hýpates*, *Iphigenia*, *Ripheus*, etc.

74. *I* before *p* in middle syllables is short; as, *discípulus*, *manípulus*, *Ædīpus*, *opīparus* (splendid).

Except these proper names: *Alīpha* (a town of Samnium), *Enīpeus*, *Eurīpus*, *Serīphus*. Also *colīphium* (a training food for wrestlers), *obstīpus* (awry).

75. *I* before *q* in first syllables is short; as, *līquo* (first conj., to melt), *līqueo*.

Except *liquor* (dep., to become fluid).

And this proper name: *Līquentia* (a river of Gaul).

This is common: *liquidus*.

76. *I* before *q* in middle syllables is short; as *alīquando*, *alīquis*, *reliquus*, *silīqua*, etc.

Except *antiquus*, *oblīquus*.

77. *I* before *r* in first syllables is short; as, *lýra*, *pýrum*, *pýrus*, *Quírinus*, *Sýria*, *Sýrus*, *Týrus*, *víreo*, *vírago*.

Except *chīrotheca*, *chīrurgus* (and others from χείρ), *dirus*, *q̄yro*, *q̄irus*, *ira*, *irascor*, *iris*, *ironia*, *lira* (a furrow, hence *delīro*, *delirus*), *mīror*, *mīrus*, *pīrata*, *pīramis*, *sīrius*, *spīra*, *spīritus*, *spīro*, *stīria* (an icicle), *sīrinx*, *tīro*, *vīres*, *vīrus*.

And these proper names, *Chīron*, *Cīrus*, *Līris* (the river), *Pīrene*, *Pīrithous*, *Pīraus*, *Pīramus*, *Scīros*, *Sīren*, *Tīresias*, *Tīridates*, etc.

This is common, *Cyrene*.

78. *I* before *r* in middle syllables is short ; as *satīra*, *trevīri*.

Except *apīrinum* (a pomegranate), *butīrum*, *collīrium*, *delirus*, *equīria* (a horse-race in honour of Mars), *magīrus* (a cook), *nīmīum*, *papīrus*, *sapphīrus*.

And these proper names, *Ancīra*, *Busīris*, *Corcīra*, *Cosīra* (an island), *Dejanīra*, *Epīrus* ; and those in *īrius* (as *Podalīrius*), *Osīris*, *Semīramis*, *Stagīra*, etc.

79. *I* before *s* in first syllables is short ; as *bīson*, *cīsium* (a cabriolet), *Isara* (a river in Gaul), the derivatives of λύσις (as *paralīsis*), *mīser*, *mīseor*, *phthīsis*, *phīsis*, *Pisaurus* (a river of Picenum), *ptīšana*, *sīser* (an esculent root).

Except the derivatives of χρυσός, *nīsus*, *pīsa*, *pīsum* (the pea), participial and verbal substantives in *īsus*, as *vīsus*, *rīsus*.

And these proper names : *Brīseis*, *Chrīyseis*, *Isis*, *Nīsus*, *Pīsa*, *Pīsander*, *Pīso*, *Sīsypus*.

80. *I* before *s* in middle syllables is short, as *Acrīsius*, *Amīsia* (a river in Germany), *cytīsus*, *Elīsium*, *Parīsi*.

Except *paradīsus*.

And these proper names : *Amīsus* (a city of Pontus), *Amphīsa*, *Anchīses*, *Arvisium* (a promontory of Chios), *Cambīses*, *Cephīsus*, *Dionīsius*, *Ocrīsa*, and a few others.

81. *I* before *t* in first syllables is short, as *īter*, *līto*, *lītura*, *nīteo*, *nītor* (substantive), *nītrum*, *lītio* (a burning brand), *Scīthi*.

Except *clitellæ* (a pair of panniers), *lītera*, *lītigo*, *mītigo*, *mītis*, *nītor* (the verb), *nītela* (a kind of mouse), *pituīta* (slime), *Pŷthion*, *Pŷthius*, *rītus*, *scītor*, *tītillo*, *trīticum*, *trītura*, *vīta*, *vītēx* (the chaste-tree), *vītis*, *vītīligo*, *vīto*, *vītupero*, *zŷthum* (a kind of malt liquor of the Egyptians).

And these proper names: *Bithynia*, *Clītus*, *Clītorium* (a town of Arcadia), *Clītumnus* (a river in Umbria), *Dīthyrambus*, *Līternum* (a town of Campania), *Pītho* (the goddess of persuasion), *Pŷthagoras*, *Sīthonia*, *Tītan*, *Tīthonus*, *Tītyrus*, *Trīton*.

These are common: *Italia*, *Italus*, and *Britannia*, with its derivatives.

82. *I* before *t* in middle syllables is short, as *Anŷtus*, *Eurŷtus*, *fnītīmus*, *idolothŷtus* (pertaining to sacrifice to idols), *navīta*, *natalītius*, *nequītia*, *servītus*.

Except *abreptītius*, *aconītum*, *ambītus*, (participle, surrounded), *aurītus*, *corbīta* (a ship of burden), *corŷtus* (a quiver), *invīto*, *invītus*, *irrītō*, *laserpītium*, *mellītus*, *mephītis*, *nutrītus*, *parasītus*, *pituīta*, *suppositītius*, *virītīm*.

Also Greek derivatives in *īta*, *ītas*, *ītes*, *ītis*, *ītus*, *ītius*.

And these proper names, *Amphitrīte*, *Aphrodīte*, *Aquītania*, *Archŷtas*, *Berītus*, *Cocŷtus*, *Heraclītus*, *Ilīthyia*, *Lusitania*, *Maurītania*, *Thersites*.

Fortuītus is long; though sometimes the *u* and *i* coalesce into one syllable.

83. *I* before *v* in first syllables is long; as *cīvis*, *dīves*, *frīvolus*, *rīvus*.

84. *I* before *v* in middle syllables is long; as *connīveo*, *salīva*, *convīva*.

There are some exceptions which may be known from the general rules.

Except also *Silvīus* (a lake of Latium).

O.

85. *O* before *b* in first syllables is short, as *glōbus*, *prōbus*, *strōbilus* (a pine-cone).

Except *bōbus*, *gōbius* or *gōbio* (a gudgeon), *mōbilis*, *nōbitis*, *nōbis*, *rōbigo*, *rōbur*, *rōbustus*, *sōbrius*, *vōbis*.

Obex is common.

86. *O* before *b* in middle syllables is short, as *cænōbium*, *Niōbe*.

Except *ambōbus*, *duōbus*, *Octōber*, *utrōbique*.

87. *O* before *c* in first syllables is short, as *crōcus*, *dōceo*, *jōcus*, *lōcus*, *nōceo*, *prōcus*, *vōco*.

Except *fōcale* (for *faicale*, a neckcloth), *fōco* (obs. from *faux*, hence *præfōco*, *suffōco*); *ōceanus*, *ōcymum*, *phōca*, *pōculum*, *pōcellum*, *prōcerus*, *ptōchotropheum* (a poor house), *vōcalis*, *vōciferor*, *vōcula* (a feeble voice).

And these proper names, *Cōcalus* (a king of Sicily), *Cōcytus*, *Phōcis*, *Phōcylides*, *Ochus*, (a surname of Artaxerxes), *Ocyroë* (a daughter of Chiron), *Sōcrates*, *Lōcusta* (the proper name, but *lōcusta* com. subs.).

88. *O* before *c* in middle syllables is short; as, *Apōcope*, *Antīochus*, *Laodōcus*.

Except *Latrōcinium*, *tirōcinium*, and the like.

Quandocunque is common.

89. *O* before *d* in first syllables is short; as, *mōdus*, *mōderor*, *mōdestus*, *mōdicus*, *mōdo*, *ōdium* (but *ōdi*), *ōdor* (and its derivatives), *Rhōdus*.

Except *cōdex*, *lōdix*, *nōdus*, *prōdigium*, *rōdo*, *sōdes*, *Zōdiacus*.

And these proper names: *Clōdius*, *Cōdrus*, *Dōdona*.

90. *O* before *d* in middle syllables is short; as, *commōdus*, *Exōdus*, *methōdus* (and the like), *Theōdorus* (and the like).

Except *custōdio*, *epōdos*, *palinōdia*, *prosōdia*, and the like from ὠδή.

And these proper names: *Emōdi* (mountains in Asia), *Herōdes*, *Laōdochus* (a son of Antenor), *Nebrōdes* (a mountain of Sicily), *Orōdes* (a prince of Parthia), *Thermōdon*.

91. *O* before *g* in first syllables is short; as, *rōgo*, *rōgus*, *tōga*.

Except *cōgo*, *cōgito*.

And these proper names: *Ogyges*, *Ogygius*, *Ogygia* (a name of one of the gates of Thebes), *Ogyris*, *Troglōdytæ* (a people of Ethiopia).

92. *O* before *g* in middle syllables is short; as, *Elōgium*.

Except *octōginta* and words derived from ἄγωγή; as *isagōge*, *pædagōgium* (the pages' hall), *pædagōgus*, *paragōge*, *synagōga*.

93. *O* before *l* in first syllables is short; as, *mōla*, *sōlum*, *stōla*, *vōla* (the hollow of the hand).

Except *bōletus*, *chōliambus* (the limping iambic), *cōliphium* (food for wrestlers), *cōlon* (an intestine), *cōlis* (for *caulis*, a cabbage-stalk), *cōlum*, *cōlo* (as), *dōlium*, *lōligo*, *mōles*, *mōlior*, *nōlo*, *ōlea* (a measure), *prōles*, *sōlemnis*, *sōlers*, *sōlor*, *sōlus*.

94. *O* before *n* in first syllables is short; as, *bōnus*, *mōneo*, *sōnus*, *tōnus*.

Except *cōnor*, *cōnus*, *cōnopium* (a gauze net to keep off mosquitoes), *dōnec*, *dōno*, *dōnum*, *nōnæ*, *nōnaginta*, *nōnus*, *phōnascus* (a singing master), *pōno*, *pōno*, *prōnus*, *zōna*.

And these proper names: *Mōnychus*, *Nōnius*, *Nōnacris*.

95. *O* before *n* in middle syllables is short; as, *acōnitum* 11-

zyōne, *Apollōnius*, *harmōnia*, *Pannōnia*, *Tisiphōne*, and the derivatives of ὄνογ.

Except *colōnus*, *colōnia*, *conciōnor*, *idōneus*, *opsōnium*, *opsōnor*, *octōnus*, *persōna*, with others in *ōna*; but the river *Matrōna* is short.

Except also words ending in *mōnia*, *mōnium*, and compounds of φωνή, γωνία, and ὄνομα (where o is changed into ω); as, *Hierōnymus*, *antiphōnia*, *trigōnium*, *synōnymia*; and words derived from genitives; as *Babylōnius*.

Also these proper names, *Ferōnia*, *Hippōnax* (a Greek poet), *Iōnia* (the country, though Virgil shortens *Iōnium mare*), *Latōna*, *Petrōnius*, *Salmōneus*, *Semprōnius*.

These are common: *Edones*, and *Bistonis* (a lake).

96. O before p in first syllables is short; as, *ōpera*, *ōpus*, *pōpina*, *pōples*.

Except *cōpia*, *cōpula*, *drōpax* (an ointment), *ōpilio* (for *ovilio*, a shepherd), *pōpulus* (a poplar), *scōpæ* (twigs), *scōpes* (pl., a kind of owl), *sōpio*, *stlōpus* (a box on the ear), *tōphus* (a volcanic rock), *tōphaceus* (adj., from the former).

And these proper names: *Cōpæ* (a Bœotian town), *Opis* (a nymph), *Sōphronius*, *Zōpyrus*.

97. O before p in middle syllables is short; as, *Cardōpus*, *Rhoaōpe*.

Except *anthrōpophagi*, *conōpium*, *hyssōpus*, *prosōpon*, *pyrōpus*, (bronze), and words derived from σιωπή; as *aposiōpesis*.

And these proper names: *Æsōpus*, *Asōpus*, *Canōpus*, *Eurōpa*, *Inōpus* (a river of Delos), *Iōpe* (Jaffa, a city of Palestine), *Lencōpatra* (in the isthmus of Corinth), *Rhodōpis* (a woman's name), *Sinōpe*.

98. O before q in first syllables is short; as, *cōquo*, *lōquor*, with their derivatives.

Except the ablatives *quōque*, *quōquam*.

99. *O* before *q* in middle syllables is short; as, *concōquo*, *collōquor*.

Except *aliōqui*, *utrōque*, *quandōque*.

100. *O* before *r* in first syllables is short; as, *Cōrinthus*, *cōrium*, *cōrona*, *cōronis*, *ōra*, *cōrumb* (κοράμβλη, a kind of cabbage injurious to the eyes).

Except *chōrographus*, *cōram*, *cōrus* (the N.W. wind), *cōrytus*, *flēreo*, *glōria*, *glōrior*, *hōra*, *hōrarius*, *hōrologium*, *hōroscopus*, *lōrum*, *lōrica*, *lōripes* (bandy-legged), *lōra* (the mouth of a leathern bag), *mōrio* (a fool), *mōror* (to be insane), *m̄rus* (foolish), *mōrosus*, *mōrus* (a mulberry-tree), *m̄rum* (the fruit of the *morus*), *ōra* (æ), *ōro*, *plōro*, *prōra*, *psōra* (the mange), *rōro* (to drop dew), *sōrex* (a kind of mouse), *sōrites*, *thōrax*.

And these proper names: *Chlōris*, *Dōrion* (a town of Thessaly), *Dōris*, *Nōricum*, *Oricus* (a town of Epire), *Orus* (an Egyptian god), *Orithyia* (a daughter of Erechtheus), *Oromedon* (a giant), *Oropus*, *Sōracte*.

These are common: *Coralli* (a people on the Euxine sea), *Orion*.

101. *O* before *r* in middle syllables is short; as, *Pacōrus* (a prince of Parthia).

Except *aurōra*, *cibōrium*, *ignōro*, *mantichōra* (a fabulous beast), *meteōrus* (adj.), *opōrinus*, *opōrice* (a medicine prepared from autumnal fruits), *prētōrium*, *victōria*.

Except also derivatives in *orus-a-um*, in *orinus-a-um* (from long oblique cases); as, *prētōrius*, *sonōrus*.

And these proper names: *Cytōrus* (a city of Paphlagonia), *Diōres* (a friend of Æneas), *Helōrus*, *Lycōris* (a woman's name), *Lycōreu* (a summit of mount Parnassus), *Pelōrus*, *Polydōrus*, and other compounds of δῶρον.

102. *O* before *s* in first syllables is short; as *Cōsæ* (an Etruscan town), the derivatives of δόσις. *Mōsa* (the river Meuse), *Osiris* (an Egyptian deity), those compounded with πρὸς (as *prōsodia*, *prōsopon*), *rōsa*, *rōsaceus*, *rōsarium*, *Sōsius* (a Roman consul), etc.

Except *prōsa*, *Rōsius* (adj. from *Rosia*, a plain in the country of the Sabines).

And these proper names: *Jōsephus*, *Jōsias*, *Mōses*, *Sōsia* (a slave's name), and others from σῶζω.

This is common, though generally long; *Proserpina*.

103. *O* before *s* in middle syllables is short; as, *ambrōsia*, *ambrōsius*, *cynāzura*, *Mnemōsyne*, *sympōsium*, *Theodōsius*.

Except derivatives in *ōsus*, as *īngeniōsus*, and verbals in *ōsis*, from ω; as, *homāōsis*, *metamorphōsis*.

104. *O* before *t* in first syllables is short; as, *Cōturnix* (long in Lucretius), *nōta*, *nōthus*, *nōtus* (the south wind), *rōta*, *quōties*, *quōtus*.

Except *dōto* (to endow), *lōtophagi* (from λωτός), *nōtesco* *ōtium*, *pōto*, *pōtus*, *prōtinus*, *prōtypus*, *sōter* and its derivatives, *tōtus* (but *tōties*), *vōtum*.

And these proper names: *Clōtho* (one of the fates), *Cōtylius* (a mountain in Arcadia), *Dōtion* (the name of a city), *Dōto* (a nymph), *Lōtis*, *Plōtius*, *Plōtina* (wife of Trajan), *Plōtinus*, (a Platonic philosopher), *Prōteus*, *Scōtus*, *Vōtienus* (a learned man in the time of Tiberius).

105. *O* before *t* in middle syllables is short; as, *abrotōnum*, *Deiōturus* (king of Armenia), *Ānōtria*, *onocrōtalus* (the pelican).

Except *agrōtus*, *asōtus*, *cerōtum* (a wax salve), *deltōton* (a constellation), *devōto* (as), *psilōthrum* (a depilatory unguent), *repōtia*, *serōtinus* (backward); and words ending in *ōta*, *ōtes*, *ōtis*, *ōticus*, *strōtos*, *ptōton*; as, *Epirōta*, *Melōtes*, *Nilōtis*, *exōticus*, *lithostrōtus*, *diptōton* (a noun that has only two cases).

And this proper name: *Eurōtas*.

106. *O* before *v* in first syllables is short, as *bōvillus*, *mōveo*, *ōvus*, *Ovidius*, *ōvis*, *ōvile*, *ōvo* (to celebrate an ovation).

Except *ōvum* (an egg), *prōvincia*.

For words compounded with the preposition *pro*, see Part I., Rule XI.

107. *O* before *v* in middle syllables is short, and they are almost all foreign words; as *Cleōvicus*, *Genōvesa*; though in some the quantity is not quite settled.

This word is common, *controversia*.

U.

108. *U* before *b* in first syllables is long, as *būbulus*, *būbo*, *glūbo*, *nūbes*, *tūber* (a hump).

Except *būbulcus*, *cūbitus*, *cūbo*, *dūbito*, *dūbius*, *gūberno*, *jūba*, *jūbar*, *jūbeo*, *lūbet*, *rūbia* (madder), *rūbeo*, *rūber*, *rūbeta* (a toad), *rūbicundus*, *rūbrica*, *rūbus* (a bramble bush), *sūbucula* (a shirt), *sūbulcus*, *tūba*, *tūber* (a kind of apple tree).

And these proper names, *Rūbi* (a town of Apulia), *Ubii* (a people of Germany).

109. *U* before *b* in middle syllables is long; as *Anūbis* (an Egyptian deity), *delūbrum*, *manūbrium*, *salūber*, *volūbilis*.

Except *colūber*, *cucūbo* (to cry cuckoo), *innūba* (adjective, unmarried—though *innūbo*, verb), *pronūba*, *lugūbris*, *titūbo*.

And these proper names, *Cordūba*, *Danūbius*, *Hecūba*, *Asdrūbal*, *Marrūbium* (the capital of the Marsi).

This is common, *Connubium*.

110. *U* before *c* in first syllables is long, as *fūcus*, *jūcundus*, *Lūcania*, *lūcus*.

Except *cūcullus*, *cūculus* (a cuckoo), *cūcumis*, *cūcurbita* (a gourd); *dūcare* (obs. hence *educare*), *duceni*, *dūcenti*, *lūcerna* (a lamp—but *lūceo*), *lūcellum* (a small gain), *lūcrum*, *nūcleus*, *trūcido*, *trūculentus*.

And these proper names, *Lūcretia*, *Lūcretius*, *Lūcretilis*, *Lūcumo*.

This is common, *Luceres*.

111. *U* before *c* in middle syllables is long, as *festūca* (a stalk), *sambūca* (a triangular stringed instrument), *sambūcus* (the elder tree), *sampsūcum* (marjoram).

Except *edūco* (*as*); *enūcleo* (to take out the kernels), *volūcer*.

112. *U* before *d* in first syllables is long, as *crūdus*, *cūdo* (to strike), *lūdo*, *lūdus*, *nūdus*, *rūdus* (old rubbish), *sūdo*, *trūdo*, *ūdus*.

Except *pūdet*, *pūdor*, *rūdens* (a rope), *rūdis* (subst., a slender stick; adj., uncultivated, hence *erūdīo*), *stūdeo*, *stūdium*, *sūdes* (a stake—now obsolete), *tūdes* (a hammer), *tūditans* (part., beating often, connected with *tundo*).

This is common, *rudo* (I bray).

Except also, as short, these proper names, *Rūdiæ* (a town of Calabria), *Tūder* (a town of Umbria).

113. *U* before *d* in middle syllables is long, as *consuetūdo*, *corrūda* (wild asparagus), *solicitūdo*, *testūdo*.

Except *erūdīo*, *propūdīosus* (shameful), *repūdīo*, *repūdium* (divorce). This might be seen from Part I., Rule X.

114. *U* before *f* in first syllables is long, as *būfo* (a toad), *rūfus* (red), *rūfulus* (reddish).

Except *Rūfæ* (in Campania).

115. *U* before *f* in middle syllables is to be determined by the general rules.

116. *U* before *g* in first syllables is long, as *frūgis*, *jūgis* (perennial), *lūgeo*, *mūgeo*, *nūgæ*, *nūgor*, *pūgio*, *rūgæ*, *rūgo* (to wrinkle).

Except *fūgo*, *fūgio*, *jūgulum*, *jūgum*, *pūgil*, *pūgillus* (a handful). *Pugillares* (writing tablets), is generally long.

117. *U* before *g* in middle syllables is long, as *æ rūgo*, *ferrūgo* (iron-rust), *lanūgo*, *sanguisūga* (a blood-sucker, a leech).

Except *bijūgis*, *confūgium*, etc., by Part I., Rule X.

118. *U* before *l* in first syllables is long, as *fūligo*, *Jūlius*, *mūlus*, and words derived from *δουλεία*.

Except *cūlex*, *cūlina*, *cūlullus* (a bowl), *fūlica* (a water fowl), *jūlix* (the same), *gūla*, *mūlier*, *ūlula*, *ūlulo*.

And these proper names: *Ulibræ*, *Ulysses*.

119. *U* before *l* in middle syllables is long, as *acūleus*, *Amūlius*, *Apūlia*, *Gætūlus*, *pecūlium*, and words in *ulis* (as *curūlis*, *ædūlis*, *tribūlis*).

Except verbs in *ūlo* ; as *ambūlo*, *cumūlo*, but *adūlor*.

Except also polysyllables in *ūlus*, *a*, *um* ; as *corcūlum*, *credūlus*, *gracūlus* (a jay), *nebūla*, *nebūlo*, *ocūlus*, *vascūlum*, *vernacūlus*, *ulūla*.

But words compounded with *βουλή* and with *δῶλος* are long.

Except also as short, *Æscūlapius*, *curcūlio* (a corn-worm), *simūlacrum*, *specūlum*, *specūlar*, *buccūlentus*, *fæcūlentus*, *locūlus*, etc. ; and *locutūleius* (a prater), *lucūlentus*, *manūleus* (the long sleeve of a tunic), *mustūlentus* (abounding in new wine), *siticūlosus*, *torcūlar*.

This is common : *cuculus* (a cuckoo).

120. *U* before *m* in first syllables is long ; as *dūmus*, *fūmo*, *fūmus*, *hūmanus*, *hūmor* (moisture), *hūmeo* (to be moist), *nūmen*.

Except *crūmena*, *cūmera* (a chest), *cūminum*, *cumūlo*, *cūmulus*, *hūmerus*, *hūmilis*, *hūmo*, *hūmus*, *nūmero*, *nūmisma*, *rūmex* (sorrel), *tūmeo*, *tūmor*, *tūmultus*, *tūmulus*.

And these proper names, *Nūma*, *Nūmantia*, *Nūmantinus*, *Nūmicius*, *Nūmitor*.

These are common, but almost always long; *pumilio*, *pumilo* (a dwarf).

121. *U* before *m* in middle syllables is long; as, *acūmen*, *alūmen*, *argūmentum*, *bitūmen*, *cacūmen*, *legūmen*.

Except *autūmo*, *colūmella*, *colūmen*, *contūmax*, *contūmelia*, *Crustūmerium* (a town of the Sabines), *Crustūmīum* (a river of Umbria), *cucūmer* or *cucūmis*, *incolūmis*, *Lucūmo*, *postūmus*.

Except also verbal nouns in *ūmen* and *ūmentum*, from supines that are short, or only long by position, as *docūmentum*, *emolūmentum*, *monūmentum*, *tegūmentum*.

122. *U* before *n* in first syllables is long, as *cūnæ*, *fūnis*, *fūnus*, *Jūno*, *mūnio*, *mūnus*, *ūnus*.

Except *cūneus*, *cūniculus*, *tūnica*.

And this proper name, *Drūna* (a river of Gaul).

123. *U* before *n* in middle syllables is long, as *lacūna*, *vacūna*.

Except *Albūnea* (the name of a wood).

124. *U* before *p* in first syllables is long, as *Jūpiter*, *nūper*, *pūpa*, *rūpes*, *scrūpus* (a rough stone), *Stūpa*.

Except *cūpediæ* (dainty dishes), *cūpio*, *cūpressus*, *dūplex*, *dūplo*, *lūpa*, *lūpatus* (furnished with wolf's teeth), *lūpinus*, *lūpus*, *sūpellex*, *sūper*, *sūperbus* (and its derivatives), *sūperi*, *sūpero*, *sūpra*, *stūpeo*, *stūpro*, *stūprum*, *sūpinus*, *ūpupa* (a hoopoo).

And these proper names: *Lūpercal*, *Rūpilius*.

125. *U* before *p* in middle syllables is long; as, *marsūpium* (a purse).

Except numerals in *ŭplus* (*dŭplus*, etc.), *aucŭpor*, *cornŭlum* (a little horn), *occŭpo*, *nuncŭpo*, *quadrŭpes*, *vitŭpero*, *volŭpe* (agreeably), *upŭpa*.

And this proper name: *Centurŭpa* (a town of Sicily).

126. *U* before *r* in first syllables is long; as, *cŭra*, *cŭrŭa*, *cŭrio*, *dŭrateus* (wooden), *dŭrius* (the same), *mŭrus*, *pŭrus*, *sŭra*.

Except *cŭrulis*, *fŭro*, *is*; *fŭror* (*ŭris*), (but *fŭror-aris*), *mŭria* (brine), *nŭrus*, *spŭrius*.

And these proper names: *Cŭres* (a name of a town—but *Cŭretes*), *Cŭrius*, *Dŭrius* (a river in Spain), *Thŭriæ* (a town of Lucania), *Tŭrias* (a river of Spain).

127. *U* before *r* in middle syllables is long; as, *arctŭrus*, *Etrŭria*, *Itŭræa*, *penŭria*.

Except *camŭrus* (crooked), *Lemŭres* (but *Lemŭria*), *purpŭra* (with its derivatives), *satŭro*, *tugŭrium*.

Except also substantives in *ŭria*, as *centŭria*, *luxŭria*; numeral words in *ŭrio* (as *centŭrio*, *decŭrio*); desiderative verbs in *urio* (as *esŭrio*); but *cucŭrio* (to crow like a cock), *ligŭrio* (to lick), *scatŭrio* (to gush out), are long, not being desideratives.

Except also these proper names: *Bitŭriges*, *Centŭrupa* (a town of Sicily), *Ligŭria*, *Mercŭrius*, *Sabŭrenus* (an officer of Trajan), *Satŭra* (a lake of Latium), *Satŭræum* (a town of Calabria).

This is common: *Mamurius* (a brazier in the time of Numa).

128. *U* before *s* in first syllables is long; as, *Drŭsus*, *fŭsus*, *mŭsa*, *pŭsio* (a little boy), *pŭsus* (the same), *Sŭsa*.

Except *pŭsillus*, *sŭsurro*, *sŭsurrus*.

And these proper names: *Frŭsimo* and *Susanna*; the former short, the latter common, though generally short.

129. *U* before *s* in middle syllables is long; as, *Creŭsa*, *Medŭsa*, *Rhamnŭsius* (of Rhamnus, a town of Attica).

Except these proper names: *Blandŭsia*, *Brundŭsium*, *Carrŭsium*, *Ebŭsus* (an island), *Perŭsia*, *Volŭsius* (a poet of Patavia).

These are common: *Venusia*, *Venusinus*.

130. *U* before *t* in first syllables is long; as, *brŭtus*, *lŭteus* (saffron yellow), *mŭto*, *mŭtus*, *mŭtuus*, *nŭtrio*, *Plŭtus*, *pŭteo*, *pŭtesco*, *pŭtidus*, *pŭtor* (subs.), *scrŭta* (frippery), *scŭtum*, *strŭthius* (pertaining to sparrows), *strŭthio* (an ostrich).

Except *bŭtyrum*, *cŭtis*, *frŭtex*, *frŭtrico*, *fŭturus*, *lŭtum*, *lŭteus* (muddy), *mŭtilo*, *mŭtilus* (maimed), *plŭteus* (a parapet), *pŭto* (as), *pŭteal*, *pŭteus*, *pŭtreo* (to be rotten), *pŭtreo* (rottenness), *pŭtris* (rotten), *pŭtus* (cleansed), *rŭtellum*, *rŭtilo*, *rŭtilus*, *rŭtrum* (a shovel), *scŭtica* (a lash), *scŭtra* (a flat tray), *scŭtula* (a cylinder), *scŭtulatus* (diamond shaped), *trŭtina*, *trŭtino* (to weigh), *ŭter* (a-um), *ŭter* (tris), *ŭterus*, *ŭti*, *ŭtinam*, *ŭtique*.

And these proper names: *Lŭtetia*, *Mŭtina*, *Rŭteni* (a people of Gaul), *Rŭtulus*, *Rŭtupæ* (a seaport of Britain—perhaps Dover), *Utica*.

This is common *Rutilius*.

131. *U* before *t* in middle syllables is long, as *astatus*, *cornŭtus*, *præpŭtium*.

Except *arbŭtus*, *dirŭtum*, *diŭturnus* (but *diŭtus*), and the proper name *Minŭtius* (a Roman consul).

132. *U* before *v* in first syllables is short, as *Jŭverna*, *ŭva*, *ŭridus*.

Except *Clŭvia* (a noted debauchee), *flŭvius*, *jŭvi* (perf. of *jŭvo*), *plŭvius*, and others.

133. *U* before *v* in middle syllables is short, as *exŭviæ*, *indŭviæ* (clothes), *indŭvium* (the bark of a tree), *Lanŭvium*, *Pacŭvius*, *Vesŭvius*.

Many quantities, which may be determined by the general rules in Part I., especially compounds and derivatives, have here been omitted, as well as very many others which can be learned only by a careful study of the Latin poets.

PART III.

THE POETICAL FIGURES THAT AFFECT THE QUANTITY OF SYLLABLES.

RULE I.

SYNÆRESIS AND CRASIS.

Syllaba de geminâ facta una, *Synæresis* esto.

OBSERVATIONS.

1. *Synæresis* (a taking or drawing together), is when two vowels, which naturally make separate syllables, are pronounced, without any change in the spelling, as one long syllable.

Ex. Seu lento fuerint alvearia vimine texta. *Virg.*

2. This figure ought not to be employed without special classical authority for the particular word. The following words are always contracted in the best poets: *Ii*, *iisdem*, *i dem*, *dii*, *diis*, *dein*, *deinceps*, *deinde*, *proinde*, *quoad*, *huic*, *cui*, and those parts of *desum* where a double *e* is found.

3. Sometimes the letters *i* and *u*, in places where they would naturally be vowels, and form a separate syllable, are considered consonants, and pronounced like *j* and *y*, and have the power, in conjunction with another consonant, of lengthening a preceding short vowel by position; as, *ār-yēte* for *ārīēlē*.

Ex. Mœnia, quique imos pulsabant ariete muros. *Virg.*

4. Of compound words, where two vowels meet, in some the two vowels *always* form two separate syllables, the former short by position ; as, *prōāvus* ; in others the two vowels *always* coalesce by synæresis, as *proinde* ; in others the practice varies, as *prout* ; in others the former of the two vowels seems to be elided, as *grāv'olens* for *graveolens*.

Ex. Inde ubi venere ad fauces grav'olentis Averni. *Virg.*

5. When there is an actual change in the spelling, the contraction is called *crasis* (a mingling), as *fidē* for *fidei*.

6. There is a *crasis* in all patronymics in *īdes*, with a long penult, from primitives in *eus*, *Atrīdes* for *Atrēīdes*.

RULE II.

DIÆRESIS.

Distrahit in geminas resoluta Diæresis unam.

OBSERVATIONS.

1. Diæresis is the division of one syllable into two ; as *aurāĩ* for *auræ*.

Ex. Ætherium sensum, atque aurāĩ simplicis ignem. *Virg.*

2. In words of Greek origin *diæresis* is very common ; as *elegetāĩ* for *ἐλέγηται*.

RULE III.

ELISION—(*Synalæpha*).

Diphthongum aut vocalem haurit *Synalæpha*
priorem.

OBSERVATIONS.

1. *Synalæpha* (a melting together), strikes off in scanning a vowel or diphthong at the end of a word, before another vowel or diphthong, or before *h*, at the beginning of the next.

Ex. Conticuere omnes intentique ora tenebant. *Virg*

Where there is a *synalæpha* after the first and the fourth feet.

2. *O*, *heu*, *ah*, *hei*, *proh*, *væ*, and *vah*, are never elided.

3. Sometimes in other cases also *synalæpha* is neglected, but chiefly (though not exclusively) in long vowels.

Ex. Posthabitâ coluisse Samo, hic illius arma. *Virg.*

Where *synalæpha* is neglected in the fourth foot.

4. Sometimes a long vowel or diphthong, unelided, is made short, but not if it is the first syllable of a foot.

Ex. Credimus, an qui amant, ipsi sibi somnia fingunt. *Virg*

5. *Synalæpha* sometimes takes place at the end of a line.

Ex. Et spumas miscent argenti, vivaque sulphura
Idæasque pices. *Virg.*

RULE IV.

ELISION—(*Ecthlipsis*).*M* vorat *ecthlipsis*, quoties vocalibus anteit.

OBSERVATIONS.

1. *Ecthlipsis* (a rubbing off) cuts off a final *m* with the vowel before it, when the next word begins with a vowel or diphthong, or with *h*.

Ex. Italiam; Italiam primus conclamat Achates. *Virg.*

Where there is an *ecthlipsis* after the first foot.

2. This was sometimes neglected by the earliest poets.

Ex. Insignata fere tum millia militum octo. *Ennius.*

3. *Ecthlipsis* sometimes takes place at the end of a line.

4. The earliest poets sometimes elided a letter, especially *s*, in words ending in a short *is* or *us* before a consonant, to prevent a long position.

Ex. Vicimus, O socii, et magnam pugnavimus pugnam.
Ennius.

RULE V.

SYSTOLE.

Systole præcipitat positū vel origine longam.

OBSERVATIONS.

1. By *systole* (a drawing together) a vowel usually long is made short; as *stetĕrunt* for *stetĕrunt*, *rĕĭci* for *rĕjĭci*.

2. No good poet ever used such a license without sufficient reason; and it must never be done now without express authority.

RULE VI.

DIASTOLE OR ECTASIS.

Ectasis extenditque brevem, duplicatque elementa

OBSERVATIONS.

1. By *ectasis* or *diastole*, a syllable properly short is made long; but never by good poets, except to introduce a proper name which could not otherwise come into their verse; as *Prĭamideā* for *Prĭamideā*.

2. Sometimes a syllable is made long by doubling a consonant; as *rĕlligĭo*, *rĕdducere*, for *rĕligĭo*, *rĕducere*.

But, like the former, this license is not to be imitated without express authority.

RULE VII.

SYNAPHIA.

Copulat irrupto versus *synaphia* tenore.

OBSERVATIONS.

1. *Synaphia* connects verses together so as to make them virtually one; so that the last syllable of one verse is affected by the first of the next, just as if they were in one line.

This is the great characteristic of *anapæstic* and *Ionic a minore* verse, and will be noticed, as such, in the proper place. In other species of verse it is found sometimes where there is little pause in the sense at the end of the line. Catullus, however, makes it operate at the end of a sentence.

Ex. Flammeum video venire.
Ita concinite in modum. *Cat.*

2. A word by this figure is sometimes divided between two verses. In Horace it is always a compound word that is thus divided.

3. In Greek choruses simple words are often found divided between two lines.

RULE VIII.

CÆSURA.

Syllaba sæpe brevis *cæsurâ* extenditur, etsi
 Litera nec duplex, nec consona bina sequatur.

OBSERVATIONS.

1. Cæsurâ (a cutting) denotes the break or pause that takes place in a foot, when the first syllable of that foot is the last of a word. This is the sense in which the word is used here. It has, however, sometimes, two other meanings. First, when it denotes the break or pause that takes place in a foot, when the first two syllables of that foot are the last two of a word; as *murôsquē sūbibant*. This is often called the trochaic or weak cæsurâ. Secondly, when it is applied to the *syllable itself* that remains over at the end of a word, after a foot is completed. Thus, in the line,

Ætherium sensum, atque aurâ simplicis ignem.

According to the first definition, the pause between the *um* in *ætherium* and the *sen* in *sensum*, is the *cæsurâ*; according to the last definition, the syllable *um* in *ætherium* is *itself* the cæsurâ.

2. If the feet, especially in heroic verse, consist of single words, the verse is poor; while, if the words be divided by the feet, the verse is improved. This is not the case in anapæstic verse.

3. The syllable before the cæsurâ, though naturally short, is sometimes made long without the aid of position.

4. In hexameter verse the cæsurâ may take place and have the effect of lengthening a short syllable, either after the *trihemimeris* (three feet halved, or a foot and a half), *i.e.*, after the first

syllable of the second foot; after the *penthemimeris* (five feet halved), *i.e.*, after the first syllable of the third foot; or after the *hephthemimeris* (seven feet halved), *i.e.*, after the first syllable of the fourth foot; or after the *ennehemimeris* (nine feet halved), *i.e.*, after the first syllable of fifth foot. It sometimes, though rarely, takes place after the *hendechemimeris* (eleven feet halved), *i.e.*, after the first syllable of the sixth foot, but then only when the line is intentionally harsh, and it is then apparently without the power of lengthening a short syllable.

Ex. 1. Arma virumque cano, Trojæ qui primus ab oris.
Virg.

Here there are three trochaic or weak cæsuras, a cæsura after the *penthemimeris* and another after the *hephthemimeris*.

Ex. 2. Parturiunt montes, nascetur ridiculus mus. *Hor.*

Here there is a cæsura after the *hendechemimeris*, which makes the line, according to the poet's intention, end in an absurd manner.

RULE IX

PROTHESIS AND APHÆRESIS

Principium apponit *prothesis*, quod *aphæresis* auferit.

OBSERVATIONS.

1. *Prothesis* is when an extra vowel or syllable is put at the beginning of a word; as *gnatus* for *natus*; *tetuli* for *tuli*.

2. *Aphæresis* is when the first letter or syllable of a word is struck off; as 'st for *est*; *ruo* for *eruo*.

Ex. ————— ruit omnia late. *Virg.*

RULE X

EPENTHESIS AND SYNCOPE.

Syncope de medio tollit, quod *epenthesis* addit

OBSERVATIONS.

1. *Epenthesis* inserts a letter or a syllable in the middle of a word; as *sed-itio*, to avoid the hiatus in *seitio*; *induperator* for *imperator*; *Mavors* for *Mars*.

2. *Syncope* strikes out a letter or syllable from the middle of a word; as *periclis* for *periculis*.

3. *Sūbus*, by *syncope* for *suibus* (the dative and ablative plural of *sus*), has the first short; while *būbus*, formed by *crasis* as well as *syncope*, has the first long.

4. Two syncopes in the perfect indicative are very common; in the second person, as *scripsi* for *scripsisti*; and in the third, as *auduit* for *audivit*.

RULE XI.

APOCOPE AND PARAGOGUE.

Apocope demit finem, quem dat *Paragoge*.

OBSERVATIONS.

1. *Apocope* strikes off the last letter or syllable of a word ; as *men*, for *mene*.

2. *Paragoge* adds a supernumerary letter or syllable to a word ; as, *deludier*, for *deludi* ; *admittier*, for *admitti* ; *med*, for *me*.

Ex. Ubivis facilius passus sim, quam in hâc re me deludier.
Terence.

Alacres admittier orant. *Virg.*

RULE XII.

TMESIS.

Per *Tmesim* inseritur medio vox altera vocis ;
 Ut Scythiæ regio septem subjecta trioni.

OBSERVATIONS.

1. *Tmesis* separates a word into two for the purpose of inserting another between the parts ; as, *inque ligatus*, for *illigatusque* ; *quæ te cunque*, for *quicunque* ; *inque salutatus*, for *insalutatusque*.

Ex. Ille pedem referens, et inutilis inque ligatus. *Virg.*
 Qui te cunque manent isto certamine casus. *Idem.*

RULE XIII.

ANTITHESIS AND METATHESIS.

Litera virtute *Antithesis* mutatur; ut *olli*;
Sed cum transfertur, ceu *Thymbre*, *Metathesis*
esto.

OBSERVATIONS.

1. *Antithesis* substitutes one letter for another; as, *olli*, for *illi*; *volnus*, for *vulnus*; *potiundus*, for *potiendus*; *optumus*, for *optimus*.

Ex. Olli cæruleus supra caput astitit unber. *Virg*

2. *Metathesis* changes the order of the letters in a word; as *Thymbre*, for *Thymber*; *Lybia*, for *Libya*.

Ex. Nam tibi Thymbre, caput Evandrius abstulit ensis.
Virg

Although here *Thymbre* may be the vocative of an actual nominative, *Thymbrus*; as we have *Evander* and *Evandrus*, and *Menander* and *Menandrus*.

3. *Crocodilus* becomes by metathesis *corcodilus*, and *mixtum*, being originally *miscitum*, became *misc'tum*, then by metathesis, *micstum* or *mixtum*: so *extremus*, *postremus*, and *supremus*, being originally *exterrimus*, *posterrimus*, *superrimus*, became by a syncope *extermus*, *postermus*, *supermus*, and by metathesis, *extremus*, *postremus*, *supremus*; and this accounts for the long *e* in the penult, instead of the short *i* which we find in other superlatives.

PART IV.

OF ACCENT.

The pronunciation of syllables depends not only on the *quantity*, i.e., the duration of the sound, but also on the *accentuation*, i.e., the tone of the voice, by which one syllable in every word is made to predominate over the rest, being pronounced in a sharper tone.

There are three accents, the *acute*, the *grave*, and the *circumflex*.

The elevated tone is called the *acute*, and is marked ', though sometimes `.

The depressed is called the *grave*, and is employed in all the syllables but the predominant one, but is not marked.

The *circumflex*, which is made up of the *acute* and the *grave* together, expresses a prolonged and rolling tone, and is thus marked ^.

In Greek the *acute* and the *circumflex* are always marked; but in Latin no accents to distinguish the predominant syllable are retained, except for the purpose of instruction, and in a few other instances where they are not so much accents as grammatical marks—e.g., the circumflex accent is placed over the ablative feminine of the first declension, to distinguish it from the other like cases, as *musâ*; and the acute accent is placed over some adverbs to distinguish them from similar forms in other parts of speech, as *unà* (adv.), *unâ* (abl. sing.), *una*

(nom. sing.); but even these marks are now often omitted.

In every word, then, the accent falls on some particular syllable, except that prepositions before their cases are so intimately connected with the words they govern, that they lose their own accent altogether, as *in úrbe*; while after their cases they retain it, as *mœnia vérsus*.

RULE I.

MONOSYLLABLES.

Every monosyllable has an accent; the acute, if *naturally* short; the circumflex, if *naturally* long; as *tér*; but *flós*.

RULE II.

DISSYLLABLES.

The first syllable in *dissyllables* is always accented, since the accent never falls on the last in words of more than one syllable; as *Róma*, *móres*, *árma*, *vîrum*, *manus*.

OBSERVATION.

When to a dissyllable any one of the three enclitics, *que*, *ne*, *ve* is added, the word is considered a trisyllable, and is accented by the next rule

RULE III.

POLYSYLLABLES.

In words of more than two syllables the accent falls on the last but one, if this be long; but if short, on the last but two; as *Metéllus*, *littora*, *gé-mitus*

OBSERVATIONS.

1. If the penult be long by nature, not by position, and the final syllable short, the penult has the circumflex; if long only by position, or long itself by nature, but with the final also long, it is acuted; on the antepenultima it is never circumflexed; as *mortális*, *sollicitúdo*, *mûsă*, (nom.), but *musă* (abl.), *sollicitúdinis*, *mortáli*.

2. If an enclitic (*que*, *ne*, or *ve*) be attached to a word ending with a long and two short syllables, a sort of inferior accent is placed on the last of the short syllables, while the chief stress continues on the long one—*máeniáque*.

3. If an enclitic be attached to a word ending with a long, a short and a long, the whole is accented as one word; as *plúrimos*, but *plurimósque*.

PART V.

OF THE DIFFERENT KINDS OF FEET AND VERSE.

We have spoken of the quantity and accentuation of syllables. We have now to speak of feet, which are made up of syllables, and of verse, which is made up of feet.

CHAPTER I

OF FEET.

1. A foot in metre is part of a verse containing two or more syllables, each of a certain quantity. The simple feet are dissyllabic or trisyllabic. Those of four or more syllables are more properly measures or combinations of feet than simple feet.

DISSYLLABIC FEET.

1. Spondee, consisting of two long syllables; as, *pōssūnt.*
2. Pyrrhic, two short; as, *bōnūs.*
3. Trochee or choree, a long and a short; as, *vincōr.*
4. Iambus, a short and a long; as, *virōs.*

TRISYLLABIC FEET.

1. Dactyl, a long and two short; as, *cōrpōră*.
2. Anapæst, two short and one long; as, *ānīmōs*.
3. Bacchius, one short and two long; as, *dēlērēs*.
4. Antibacchius, two long and a short; as, *aūdīssē*.
5. Cretic (or Amphimacer), a long, a short, and a long; as, *ānīmōs*, *aūdīunt*.
6. Amphibrachys (or Scolius), a short, a long, and a short; as, *īmārē*.

QUADRISYLLABIC FEET.

1. Dispondæus, a double spondee; as, *cōnflīxērunt*.
2. Proceleusmatic, a double pyrrhic; as, *ābīētē*.
3. Dichoræus, a double trochee; as, *dīmīcārē*.
4. Ionic a majore, a spondee and a pyrrhic; as, *cālcārībūs*.
5. Ionic a minore, a pyrrhic and a spondee; as, *Dīōmēdēs*.
6. Diiambus, a double iambus; as, *āmāvērīnt*.
7. Choriambus, a trochee and an iambus; as, *nōbilitās*.
8. Antispast, an iambus and a trochee; as, *rēcūsārē*.
9. First pæon, a trochee and a pyrrhic; as, *āspīcītē*.
10. Second pæon, an iambus and a pyrrhic; as, *pōtētīā*.
11. Third pæon, a pyrrhic and a trochee; as, *ānīmātūs*.
12. Fourth pæon, a pyrrhic and an iambus; as, *ābīērānt*.

13. First epitrite, an iambus and a spondee ; as, *āmāvērūt.*
14. Second epitrite, a trochee and a spondee ; as, *cōndītārēs.*
15. Third epitrite, a spondee and an iambus ; as, *dīscōrdiās.*
16. Fourth epitrite, a spondee and trochee ; as, *fōrtūnātūs.*

FIVE SYLLABLE FEET.

1. Dochmius, consisting of an iambus, a trochee, and a long syllable ; as, *rēc̄gnōscērent.*
2. Mesomacer, of an anapaest and a pyrrhic ; as, *mīsērābilis.*

These make in all 30 feet.

2. A short syllable is said to contain one time, and a long one two times ; and those feet are called *isochronous* which consist of equal times (one long syllable being considered equal to two short), and are in other respects interchangeable in metre.

3. The *Arsis* (elevation) in a foot is that syllable which receives the *ictus metricus*, or stress of the voice. The rest of the foot is called the *thesis* (depression).

4. The natural place of the arsis is the long syllable of the foot ; and so in the iambus, the second syllable, and in the trochee, the first syllable has the arsis ; while in the spondee and tribrach the place is left *so far* uncertain.

5. The standard foot of a verse, however, determines the place of the arsis for the other feet ; thus in dactylic verse, because in a dactyl the arsis is on the first syllable, a spondee, also, has the arsis there ; whereas, in iambic verse, the spondee has the arsis on the second, because the iambus has it naturally on the last.

6. And so the tribrach standing for a trochee has the arsis on the first—for an iambus, on the second.

7. Now those feet only were considered isochronous which were

capable of being *divided* into parts that were equal in time so that each long syllable should have either a corresponding long syllable, or two short ones.

8. This will be seen clearly from the following scheme, the place of the arsis being marked with an acute accent :—

Iambus ˘ | ˊ
Tribrach ˘ | ˘˘

Trochee ˊ | ˘
Tribrach ˊˊ | ˘

Dactyl ˊ | ˘˘
Spondee ˊˊ | ˊˊ

Anapæst ˘˘ | ˊˊ
Spondee ˊˊ | ˊˊ

9. By this we see that the iambus and trochee are each interchangeable with the tribrach; and that the dactyl, spondee, and anapæst are interchangeable with each other.

10. But the iambus and the trochee are not interchangeable; and so an iambus never admits a trochee into iambic verse, nor a trochee an iambus into trochaic verse.

Thus: Iambus ˘ | ˊ
Trochee ˊ | ˘

The long syllable of the iambus has neither a corresponding long syllable of the trochee nor two short ones; and the case is the same with respect to the long syllable of the trochee; hence the two feet are not interchangeable nor isochronous.

CHAPTER II.

OF VERSE.

1. A verse is a single line of poetry, consisting of a certain kind, number, and order of feet.

2. A *distich* is a couplet or two verses.

3. A *hemistich* is, strictly speaking, half a verse, but the name is often applied to either portion of a hexameter verse divided after the penultimate; as

Arma virumque cano | Trojæ qui primus ab oris. *Virg.*

4. That part of a verse which is comprised in a foot is called a *metre* or *measure*; and a verse containing one *metre* (or *measure*) is called *monometer*; containing two, *dimeter*; three, *trimeter*; four, *tetrameter*; five, *pentameter*; six, *hexameter*; seven, *heptameter*.

5. But in *iambic* and *trochaic* verses a *metre* or *measure* contains two feet: and this measure is sometimes called a *dipode*, sometimes a *syzygy*. Where *iambic* and *trochaic* verses are called from the single feet they contain, the appellations employed are *quaternarius*, *senarius*, *septenarius*, and *octonarius*; thus an *iambic* verse of six feet may be called either *iambic trimeter*, or an *iambic senarius*.

Anapæstic verse also is often measured by pairs or feet.

6. A verse wanting one syllable at the end to make it a complete number of measures is called *catalectic*; wanting two, *brachycatalectic*.

7. A verse, having a supernumerary foot after the number of measures from which it is called is completed, is called *hypercatalectic*.

8. A verse containing an exact number of measures, neither more nor less, is called an *acatalectic*.

9. An *acephalous* verse wants a syllable at the beginning.

10. The measuring of a verse according to its feet is called *scanning*.

OF DIFFERENT KINDS OF VERSE.

1. There are various kinds of verse; sometimes denominated from the foot which predominates in them, as *dactylic*, *anapæstic*, *iambic*, etc.; sometimes from the number of feet or mea-

asures which they contain; as *hexameter*, *pentameter*, etc.; sometimes from the inventor or some celebrated poet who used them much, as *Sapphic*, *Horatian*, etc.; sometimes from the subject to which they are best fitted, as *elegiac*; and sometimes for other reasons.

2. Verses also are of various lengths; some consisting of two feet, others of three, four, or more.

I.—DACTYLIC VERSES.

1.—*Hexameter or Heroic Verse*

RULE.

Sex pedibus constant Heroica carmina; quintus
Dactylus esse solet; spondæus in ordine sextus;
Quatuor ac reliqui similes hinc inde locantur;
Et quintum admisit rerum gravitas spondæum.

OBSERVATIONS.

1. The hexameter or heroic verse consists of six feet; of which the fifth is a dactyl and the sixth a spondee; the others may be either dactyls or spondees.

Ex. Inde ubi clara dedit sonitum tuba finibus omnes. *Virg.*
Intonsi crines longa cervice fluebant *Tibul.*

2. The fifth foot is sometimes a spondee; and verses containing a spondee in the fifth place are called *spondaic*. This species of hexameter is used with most propriety to express solemnity, gravity, astonishment, grief, hugeness of size, and the like. A dactyl in the fourth place improves a *spondaic line*, and it ends best with a word of four syllables.

Ex. Constitit atque oculis Phrygia agmina circumspexit.

Virg.

But the frequent occurrence of spondaic lines is very harsh and not to be imitated.

3. No hexameter line can be harmonious without a cæsura, The cæsura after the *penthemimeris* is the most approved, and should occur most frequently; though, to prevent monotony, it is enough that there be a cæsura either after the *trihemimeris* or the *hepthemimeris*.

2. Instead, however, of a cæsura after the *penthemimeris*, a trochaic or weak cæsura is often found in the third foot.

Ex. Effigiem statuērē, | nēfas quæ triste piaret. *Virg.*

3. A cæsura after the *ennehemimeris* is not to be imitated;

Ex. Nec porro augendis rebus spatio | foret usus.

Unless in a spondaic line;

Ex. Pro molli violâ, pro purpureo | nârçisso.

4. A cæsura, as has been said before, after the *hēndechemimeris*, making the line end with a monosyllable, is faulty in general;

Ex. Principium quoniam cedendi nulla docēt | rēs.

Except for a particular purpose, when it is often very expressive;

Ex. Sternitur exanimisque tremens procumbit humi | bōs.

ANALYSIS OF THE FEET.

(ABRIDGED FROM CAREY)

THE FIRST FOOT

If a dactyl, it may consist very well of

1. A single word, as *rēgĩa*.
2. Of a monosyllable and a word of two short syllables as *sĩmẽã*.
3. Of a trochee and a short monosyllable, as *lẽnã pěr*.
4. Of part of a word leaving a long syllable or a trochee for the next foot, as *õbtẽgĩtur* or *ĩmpěrĩõsã*.
5. Of part of a word which forms two whole feet and a syllable over; as *Bẽllẽrõphõntẽãs*.
6. Of a trochee and part of the next word; as *cõllã dĩu*.
7. Of a monosyllable and part of the following word; as *ẽt vãcũ | os*.
8. Of three monosyllables, or two monosyllables and the first syllable of the following word; but this rarely; as *ẽt tõt ĩn*, or *tĩm fĩt õdor*.

If a spondee, it may consist of

1. Part of a word, leaving a long syllable or a trochee for the next foot; as *mũrtãlẽs*.
2. Of a monosyllable and part of the next word; as *ãt tũrũs*

3. Of two monosyllables ; as *āt nōn*.

4. Of a detached word ; but this is not so often, as *ā* / *ī* 3, unless to produce a solemn effect.

THE SECOND FOOT.

This foot may consist of

1. A long syllable or trochee remaining from the first foot, with part of a word which runs into the third foot, and completes the penthemimeris ; as *irgentēs ānīmos* ; or *non insūetā grāvi*. When the second foot is a dactyl, as in the latter example, there ought in general to be no division in the sense after the trochee, though sometimes for a particular purpose this pause has a fine effect.

Ex. Tum pietate gravem ac meritis si poste virum quem
Conspexērē, silent, arrectisque auribus adstant.

Virg.

2. A monosyllable or an independent trochee connected with part of a word completing the penthemimeris ; as

Littora tum pātrīæ.

3. Or of a semifoot and a long monosyllable, which is more nearly connected in sense with the following than with the preceding word ; as

Tempus erāt, quō prima.

Not so well if the monosyllable be nearly connected with the preceding word ; as

Aut pereūnt rēs exustæ.

THE THIRD FOOT

may consist of

1. A syllable remaining from the second, and part of a word which runs out into the fourth ; as *arma virumque canō Trōjæ*.

2. A remaining syllable, a short monosyllable, and the first syllable of another word ; as *una domus virēs et ōnus*.

3. A trochee and a monosyllable or the initial syllable of the following word ;

Ex. Ora volare vidēntūr, et umbram ducere late. *Luc.*

This, however, is often not pleasing.

THE FOURTH FOOT

may consist of

1. The remaining syllables of a word begun in the third foot.

Ex. Transcurren crinemque volāntiā sidera ducunt. *Virg.*

2. A separate word making the complete foot, as *nūmīnē*. In this case a dactyl is preferable, as giving more spirit to the line.

3. Part of a word belonging also to the fifth foot ; as

insonūitquē flāgello.

4. Part of a word belonging as well to the third and the fifth ; as

inēxpūgnabile gramen.

5. A trochee and a word of one syllable ; as

mīssūs ād.

6. A trochee and the first syllable of the next word ; as

pācē rēnascitur ætas.

7. A remaining syllable and part of the next word ; as

furit ; tōñitruque tremiscunt.

8. A remaining syllable or a monosyllable, and a long monosyllable closely connected in sense with the next word ; as

ingēns ā vertice pontus.

If the monosyllable is unconnected with the following word the verse is heavy.

9. A remaining syllable or a monosyllable, and a word of two short syllables ; as

intēr tūā regna fluentem.

10. A remaining syllable with a short monosyllable, and the first syllable of the next word ; as

studiūm qūid inutile tentas?

11. A remaining syllable and two monosyllables ; or even three monosyllables ; as

juvenēm tōt āb.

OBSERVATIONS.

1. When there is a trochaic cæsura in the third foot, the fourth ought to have the hephthemimeral cæsura;

Ex. Una salus ambobus erit; mihi parvus Iulus. *Virg.*

2. The want of the hephthemimeral cæsura makes a verse uncouth which has no penthemimeral.

Ex. Quæ damus utilitatis eorum præmia causâ. *Lucretius.*

This is very harsh.

The following line of Virgil is less objectionable (though not to be imitated), because of the spondee and the pause in the second foot.

Ex. Præcipitant; suadentque cadentia sidera somnos. *Virg.*

3. In some particular cases, however objectionable in general, the want of this cæsura may have a good effect.

Ex. Incipiunt agitâtă tûmescărě, et aridus altis. *Virg.*

This line is well adapted to represent the restless motion and swell of a stormy sea.

Virgil, too, by a similar verse, has most beautifully made the sound an echo to the sense, where, describing the sturdy exertions of the Cyclopes working at the anvil, he says (*Geo.*, iv., 174):

Illi inter sese magnâ vi brachia tollunt
In numerum; versantque tenaci forcipe ferrum.

For further remarks on this subject see Carey.

THE FIFTH FOOT

may consist of,

1. An entire separate word; as *Dēiā*.

2. A trochee, joined either with a monosyllable or the first syllable of the ensuing word.

Ex. Intonuit lævum, et de cœlo lapsa per umbras. *Virg.*

3. The last three syllables of a word begun in a preceding foot; as

———— transcurrere posse. *Luc.*

4. Sometimes a spondee is found here instead of a dactyl, in which case a cæsura, in general objectionable in this foot, is allowable, if the spondee be not itself a blemish.

Ex. Pro molli violâ, pro purpureō nārcisso. *Virg.*

5. But if the spondee terminate a word the verse is uncouth as,

Romani muris Albam cinxērunt longam. *Ennius.*

6. If the fifth be a spondee, the fourth should be a dactyl; otherwise the verse is rendered very dull and heavy, by the three spondees coming together.

7. Sometimes the fifth and sixth feet together make up a single word.

Ex. Quod genus illa, foris quæ vere trānsplēūntur. *Lucr.*

Here, however, the long word at the end is objectionable; but on particular occasions, to indicate anxiety, or any strong emotion of the mind, such words are very expressive.

Ex. Constitit, atque oculis Phrygia agmina cīrcūspexit.
Virg.

8. Very few examples occur of two short monosyllables in this foot.

THE SIXTH FOOT

ought in general to consist of an entire word, or the two remaining syllables of a trisyllabic word begun in the fifth foot.

Ex. Arma virumque cano Trojæ qui primus ab ēris. *Virg.*

A cæsura in this foot after the hendechemimeris, is generally ungraceful as it causes the verse to end with a monosyllable; as,

nulla darēt rēs.

Though sometimes a final monosyllable produces a good effect.

Ex. Tum pietate gravem ac meritis si forte virum quem....
Virg.

Sternitur, exanimisque tremens procumbit humi bos.
Idem.

Parturiunt montes; nascetur ridiculus mus. *Horace.*

Two monosyllables are seldom found, and are not in general harmonious;

Ex. Augmine vel grandi vel parvo denique dum sit. *Luc.*

But they do pretty well when the first is an emphatic word, and the latter not being emphatic requires little stress of accent; as for example, the word *est*, which is perhaps the only monosyllable that makes a tolerable conclusion in this case;

Ex. Grammatici certant, et adhuc sub iudice lis est. *Hor.*

SUPERFLUOUS SYLLABLE.

At the end of the verse, a superfluous syllable, elided before a vowel at the beginning of the next line, sometimes produces a good effect; and the continuation of the two verses by *synaphia*, with the unusual stress laid in that case on the second syllable of the spondee, together, tend to enlarge and magnify the object.

Ex. Aut dulcis musti Vulcano decoquit hūmōrem
Et foliis undam. *Virg.*

But to produce this effect the second syllable of the spondee ought to be long, either naturally or by position.

The following line is not harmonious;

Inseritur vero ex foetu nucis arbutus hōrrīda,
Et steriles... *Virg.*

ON THE POSITION OF LONG WORDS IN HEXAMETER VERSE.

(FOUNDED ON CAREY.)

A WORD OF FOUR SYLLABLES.

1. (˘˘˘˘), as *ēmēntībūs*, may stand in two positions, *i.e.*, so that the dactyl at the end may form either the fourth or the fifth foot.

2. (˘˘˘˘), as *hōdīernūs*, in four positions; *i.e.*, with the first two short syllables in the first, second, third, or fourth foot.

3. (˘˘˘˘), as *pērābsūrdōs*, in one, *i.e.*, with its first syllable the last of a dactyl in the first foot.

4. (˘˘˘˘), as *mōnūērūnt*, in one, *i.e.*, with the first two syllables in the third foot.

5. (˘˘˘˘), as *āccipiūnt*, in three, *i.e.*, with its first three syllables, as the first, second, or third foot.

6. (˘˘˘˘), as *ābscōndītūs*, in two, *i.e.*, with its last three syllables as a dactyl in the fourth or fifth foot.

7. (˘˘˘˘), as *īntērfēctūs*, in two, *i.e.*, with its last two syllables beginning the second or the fifth foot.

8. (˘˘˘˘), as *ēxpērgiscēns*, in two, *i.e.*, with its two middle syllables forming the second, or its first two forming, in a spondaic line, the fifth foot.

A WORD OF FIVE SYLLABLES.

1. (˘˘˘˘˘), as (*inōccīdūōs*), can stand only in one place, *i.e.*, its first syllable ending a dactyl in the first foot.

2. (˘˘˘˘˘), as (*inōbservātūs*), in one, *i.e.*, with its two middle syllables as the fourth foot.

3. (˘˘˘˘˘), as (*cāpītōlīā*), in two, *i.e.*, with its first two syllables ending a dactyl in the third foot, or in the same position in the fifth foot.

4. (˘˘˘˘˘), as (*pōpŭlātūrōs*), in one, *i.e.*, with its first two syllables ending a dactyl in the first foot.

5. (˘˘˘˘˘), as (*ēxōrīentīs*), in two, *i.e.*, at the beginning of a line, or with its last two syllables the first two of a dactyl in the fifth foot.

6. (˘˘˘˘˘), as (*dēpōpŭlāntēs*), in one, *i.e.*, at the end of the line.

7. (˘˘˘˘˘), as (*bēllātōribŭs*), in one, *i.e.*, as the fourth and fifth feet.

8. (˘˘˘˘˘), as (*præmōnstrāvērē*), in one, *i.e.*, with its second and third syllables forming the fourth foot.

9. (˘˘˘˘˘), as (*præmōnstrāvērūnt*), in one, *i.e.*, at the beginning of the line.

A WORD OF SIX SYLLABLES.

1. (˘ - ˘˘ - ˘), as *pĕrhōrrŭērātĕs*, can stand only in one position, *i.e.*, with its second, third, and fourth syllables making a dactyl in the fourth foot.

2. (˘ - - - ˘˘), as *īnĕnārābilis*, in one, *i.e.*, with its three last syllables as a dactyl in the fifth foot.

3. (˘˘ - ˘˘ -), as *sŭpĕrĕmĭnĕant*, in one, *i.e.*, with its two first syllables ending a dactyl in the first foot.

4. (˘˘ - - - ˘), *mānĭfĕstāntĕsqŭe*, in one, *i.e.*, with its last two syllables beginning the fifth foot.

5. (˘˘ - - - -), as *sŭpĕrĭndŭtŭrĕs*, in one, *i.e.*, at the end of a spondaic line.

6. (- ˘˘ - ˘˘), as *tĕrrĭfĭcāvĕrĭt*, in one, *i.e.*, as the fourth and fifth feet.

7. (- ˘˘ - - -), as *dĕspŏliāvĕrŭnt*, in one, *i.e.*, at the beginning.

8. (- - ˘˘ - ˘), as *īgnŏmĭnĭŏsā*, in one, *i.e.*, with its second, third, and fourth syllables forming the fourth foot.

9. (- - - ˘˘ -), as *āpĕnnĭnĭgĕnĭs*, in one, *i.e.*, at the beginning.

10. (- - - - ˘˘), as *īntābĕscĕntĭbŭs*, in one, *i.e.*, with its last three syllables forming the fifth foot.

A WORD OF SEVEN SYLLABLES

1. (- ˘˘ - ˘˘ -), as *āmphitrŷŏnĭādā*, may stand in one position, *i.e.*, at the beginning.

2. (˘ - ˘˘ - ˘˘), as *inēxsătŭrābīlē*, in one, *i.e.*, with its last three syllables forming the fifth foot.

3. (˘˘ - ˘˘ - ˘), as *sŭpĕrīncŭbŭērĕ*, in one, *i.e.*, with its last two syllables forming the first two of a dactyl in the fifth foot.

ELISIONS

are not in general harmonious, and ought to be avoided as much as possible. Virgil represents the hideousness of the Cyclops by the line,

Monstrum horrendum informe ingens cui lumen ademptum.

But without some such reason, multiplied elisions render the verse very harsh.

LEONINE OR RHYMING VERSES

sometimes, though rarely, occur in the classic poets.

See Appendix III.

2.—*Dactylic Pentameter.*

RULE.

Pentametro sunt quinque pedes, spondæus et alter
 Dactylus; arbitrio vates duo prima tenebant.
 Longa subit cæsura; tenet loca proxima duplex
 Dactylus, ac tandem metrum cæsura coronat.

OBSERVATIONS.

1. The pentameter verse, which generally follows a hexameter, has five feet; of which the first and the second may be each either a dactyl or a spondee; then follows a long syllable, which is called a cæsura (according to the last meaning of the term cæsura) or semifoot; then there are two dactyls; and, last of all, another cæsura or semifoot, the two semifeet being equivalent to a spondee.

The following is the scheme:—

- - -	- - -	- - - -	- - - - -	-
- -	- - -	- - - -	- - - - -	-
- - -	- -	- - - -	- - - - -	-

Ex. Sæpe tibi pater est, sæpe legendus avus. *Ovid.*
 Et multos illic Hectoras esse puta. *Id.*

2. The semifoot after the second foot must be the last syllable of a word, otherwise the verse is not really a pentameter.

Ex. Hæc quoque nostræ sententia mentis erat.

3. It is nearly as bad if there be an elision after the penthemimeris.

Ex. Troja virum et virtutem omnium acerba cinis. *Cat.*

4. Neither hemistich ought to end with a monosyllable. The following is harsh :

Ex. O Dî reddite mihi hoc proprietate meâ. *Cat.*

5. But the effect is better if the preceding word be either a monosyllable or a longer word with its last syllable elided.

Ex. Præmia si studio consequar ista, sât est. *Ovid.*
Grande moræ pretium, tuta futura via est. *Id.*

6. And at the end of the first hemistich a monosyllable is not to be blamed, if preceded by a word of two short syllables.

Ex. Romanum satis est | posse videre forum.

7. The pentameter line is very harsh if it end with a word of three syllables.

Ex. Mundus demissis institor in tunicis. *Prop.*
Et caput impositis pressit amor pedibus. *Id.*

It closes best with a dissyllable, but sometimes, as a change, a word of four or more syllables is allowable ; as,

Non duris lacrymas vultibus aspiciant.

8. Verses in which the semifeet rhyme together occur seldom and are not to be imitated ; as,

Dum licet in liquidâ net tibi linter aquâ.

9. The pentameter line generally ends with a possessive pronoun, a noun, or a verb ; very rarely indeed with adverbs, conjunctions, or participles.

10. The pentameter may be scanned as an anapæstic line ; as,

$\begin{array}{ccccccc}
- & \cup & \cup & | & - & \cup & \cup & | & - & - & | & \cup & \cup & - & | & \cup & \cup & - & | \\
- & \cup & \cup & | & - & \cup & \cup & | & & & & & & & & & & & & \\
- & \cup & \cup & | & - & - & & | & & & & & & & & & & & &
\end{array}$

THE ELEGIAC STANZA

consists of a hexameter and pentameter occurring alternately. Ovid is the great authority in this distich. It is called elegiac, as being originally intended for mournful subjects, though afterwards extended to others.

OBSERVATIONS.

1. The first foot in both lines of this distich is generally dactyl, though often a spondee. In the latter case the verse begins rather with a word of three long syllables than with one of two.

2. The sense in Ovid generally is complete at the end of the pentameter. When the sense overflows by one word from the hexameter into the pentameter, that word is either a dactyl or a trochee. Sometimes, though rarely, and in the case of a verb only, it is a spondee.

3. The hexameter ought to have in this stanza always either the penthemimeral or the hepthemimeral cæsura.

4. The hexameter, if there be a pause in the sense at the end of it, generally ends with a noun or a verb, very rarely with participles or adjectives.

3.—*Hexameter Meiurus.*

This verse is called *meiurus* ($\muείων$ and $οὐρά$), or curtailed, because its last foot is a pyrrhic or iambus, instead of a spondee.

Ex. Dirige odorisequos ad certa cubilia cānes. *Liv. And.*

This verse of Homer's is said to be an instance of this:

Τρωῆς δ' ἐρρίγησαν ὀπῶς ἴδον αἰόλον ὄφιν. *Il.* μ. 208.

But here we must pronounce ὄφιν.

This metre is to be considered a vicious and defective hexameter, rather than a distinct species of verse.

It is rather less inelegant when there is a cæsura at the end of the fourth foot.

4.—*The Priapean.*

This is the common hexameter, in which the third foot ends a word, and the line is thus divisible into two portions of three feet each; as, for instance,

Cui non dictus Hylas puer || et Latonia Delos? *Virg.*

Now this was intended by Virgil as a heroic line, but was condemned by ancient grammarians as Priapean, and unworthy of a heroic poem. When, however, this metre was used intentionally, the first foot and the fourth were generally trochees, often spondees, sometimes, though seldom, dactyls; the third sometimes a dactyl (˘ ˘ ˘), very often an amphimacer (˘ ˘ ˘). Catullus is the chief authority for this species of verse, as he has left behind him three Priapean poems.

The following, therefore, is the scheme:—

1		2		3		4		5		6
˘		˘		˘		˘		˘		˘
˘		˘		˘		˘		˘		˘
˘		˘		˘		˘		˘		˘

5.—*Æolic Pentameter.*

This verse, so called from Sappho, the Æolian poetess, who invented it, consists of a spondee, trochee, iambus, or dactyl, followed by four dactyls.

Ex. Cordi quando fuisse sibi canit atthida.

Terentianus Maurus

It is a metre of Theocritus.

6.—*Phalæcian Pentameter.*

This metre consists of a dactylic penthemimeris (two feet and a syllable), and a dactylic dimeter or adonic.

Ex. Visebat gelidæ sidera brumæ. *Boëthius.*

It may be formed from the hexameter verse by striking out the fourth foot and half of the third.

Ex. Tenuia nec lanæ per cælum vellera ferri. *Virg.*

becomes, by striking out *per cælum*,

Tenuia nec lanæ vellera ferri.

7.—*Dactylic Tetrameter a Priore,*

consists of the first four feet of the ordinary hexameter, the fourth foot being always a dactyl.

Ex. Garrula per ramos avis obstrepit. *Seneca.*

8.—*Dactylic Tetrameter, Alcmanian,*

consists of the last four feet of a hexameter, and so is sometimes called *dactylic tetrameter a posteriore*.

Ex. Debita jura vicesque superbæ.
 Sic tristes affatus amicos.
 Certus enim promisit Apollo. *Hor.*

Sometimes there is a spondee in the last foot but one ; but in this case the last foot but two ought to be a dactyl.

Ex. Mensorem cohibent Archyta. *Hor.*

9.—*Dactylic Tetrameter, Meiurus, or Faliscan,*

consists of the last four feet of the hexameter *meiurus*; *i.e.*, the same as the Alcmanian, except that the last foot is an iambus, and not a spondee.

Ex. Ut nova fruge gravis Ceres eat. *Boëthius.*

The dactyl is preferable in the first three places, though in the first two the spondee is admissible.

10.—*Dactylic Tetrameter Catalectic*

is the dactylic tetrameter *a priore*, wanting the last half of the concluding dactyl.

Ex. Prandia de nece quadrupedum. *Prudentius.*

Here, in all the feet dactyls are preferred to spondees.

11.—*Dactylic Trimeter Catalectic, Archilochian,*

consists of two dactyls and a semifoot, and is therefore the last half of the dactylic pentameter.

Ex. Arboribusque comæ. Horace.

Ausonius sometimes makes the first foot and twice the second, a spondee; but this is not to be imitated.

12.—*Dactylic Dimeter, Adonic,*

consists of a dactyl and a spondee.

Ex. Visere montes. Horace.

In lyric poetry one Adonic is annexed to three Sapphics to form the stanza; but in tragic choruses there is no uniformity in this. According to Terentianus, Sappho wrote whole poems in this measure, all of which are now lost.

II.--ANAPÆSTIC VERSES.

13.—*Anapæstic Iambeter.*

RULE.

Quatuor ex pedibus anapæstica carmina finge;
 Qua regione velis, princeps anapæstus habetur.
 Spondæus permistus huic et dactylus esto.
 Dactylus exul erit quartâ sede atque secundâ.

OBSERVATIONS

1. This verse consists of four feet, divided into measures of two feet each. The first foot of each measure may be an anapæst, a spondee, or a dactyl; and the second an anapæst, often a spondee, very rarely a dactyl.

2. In all Latin anapæsts each measure terminates a word, and the lines (except in one species) are so connected together by the figure *synaphia* that the last syllable of every anapæst, or spondee, if not naturally long, must be made long, by position, at the end of a line as well as in other places, and no hiatus must be found between the lines. The verses thus run on to an arbitrary number of lines, till the poet chooses to break off the series at the close of a period, or at a pause in the sense, and leave at the end an incomplete measure, a single foot, or a semi-foot, and it is only at the conclusion of this series that the last syllable may be either long or short.

Ex. O nos durâ sorte creatos,
 Seu perdidimus solem miseri
 Sive expulimus! *Seneca.*

14.—*Anapæstic Monometer*

is merely one of the above named measures written separately.

Ex. Seu perdidimus
Solem miseri. *Seneca.*

15.—*Anapæstic Dimeter Catalectic, or Paræmiac,*

is different from the two former, inasmuch as it is a regular verse of definite length, and is not influenced by synaphia. It consists of three feet followed by a catalectic syllable. The spondee is admissible into the first and second places.

Ex. Dapibus jam rite paratis. *Prud.*

III.—IAMBIC VERSES.

RULE.

Sive fluant seno pede Iambica, sive quaterno,
In regione pari semper dominatur iambus.
Dactylus et spondæus amant in sedibus esse
Imparibus; gaudent anapæstus, iambus iisdem
Absit ab extremo tribrachys, sit cætera liber.

OBSERVATIONS.

1. Iambic verses take their name from the iambus, and are measured like the anapæstic by pairs of feet.

2. Pure iambic verses consist entirely of iambi.

3. In mixed iambics, the odd or uneven places admit a spondee, to give a dignity to the verse; while the iambus and the spondee may, with certain limitations, be resolved into feet isochronous with them.

16.—*Iambic Tetrameter, or Octonarius,*

is chiefly used by the comic poets. It consists of four measures or eight feet, of which the last is always an iambus; while each of the other seven may be, in comedy, either an iambus, a spondee, a tribrach, a dactyl, or an anapæst.

Ex. Nequid propter tuam fidem decepta pateretur mali.

Terence.

17.—*Iambic Tetrameter Catalectic,*

also called Hipponactean, from its inventor Hippōnax, is the tetrameter deprived of its last syllable.

Ex. Deprensa navis in mari vesaniente vento. *Cat.*

Strictly all the feet are iambi, but the pure verse is seldom found.

The seventh foot, however, is always an iambus.

The fourth foot always ends with a word.

18.—*Iambic Trimeter.*

The iambic trimeter, when it is pure, consists of six iambs.

Ex. Beatus ille qui procul negotiis. *Hor.*

But as Horace himself says,

Tardior ut paulo, graviorque, veniret ad aures,

it admits in the odd places, besides an iambus, a spondee, dactyl, and anapæst; though in the third place an anapæst, and in the fifth a dactyl, is rarely found. In the Greek tragedians an anapæst is admitted only into the first (except in the case of proper names), and a dactyl only into the first and third.

The same rules hold pretty nearly true with respect to Horace, for the lines in which he seems to violate it are few, and may be explained by a *synæresis*.

Ex. Priusque cœlum sidet inferius mari
Pavidumque leporem et advenam laqueo gruem.

Where *ferius* may be a spondee, and *laqueo* an iambus.

Seneca and Martial, however, have often an anapæst in the fifth place; and in the former the first foot is occasionally a *proceleusmatic*.

In all the feet, except the last, the iambus may occasionally be resolved into a tribrach.

The cæsure generally takes place after the penthemimeris.

Ex. Beatus ille qui procul negotiis.

Phœdrus and Terence often admit a spondee, a dactyl, or an anapæst, into the second and fourth feet.

19.—*Iambic Dimeter.*

The iambic dimeter consists of four feet. It admits in all places nearly the same variations as the trimeter, except that here the fourth foot, as in the trimeter the sixth, is always an iambus.

Ex. Ut prisca gens mortalium. *Her.*

20.—*The Choliambus or Scazon.*

RULE.

Turba pedum trimetri placuit Scazontibus oris.
Quatuor in primis; pes ordine quintus iambus
Semper erit; spondæus amat loca sexta supremus.

OBSERVATION.

The choliambus (or limping iambic) is the common iambic trimeter, except that the last foot is always a spondee, and the last but one an iambus.

Ex. Extemporalis factus est meus rhetor. *Mart.*

This is a favourite metre of Martial, as being suitable for his fierce satire.

21.—*Iambic Trimeter Catalectic, Archilochian.*

This verse consists, when pure, of five iambs and a catalectic syllable. It, however, admits spondees into the first and third places.

Ex. Trahunt honestæ purpuras clientæ. Hor.

A tribrach in the second place is once found in Horace, if the reading be correct (*Od.* II., 18, 34).

22.—*Iambic Dimeter Hypercatalectic, Archilochian.*

RULE.

Proximus est dimeter perfectus Iambicus, orâ
In primâ ac ternâ resident spondæus, iambus,
Ad libitum, sed iambus inest in parte secundâ
Solus, et in quartâ; dabit unica syllaba finem.

OBSERVATIONS.

1. This verse consists of four feet, and a catalectic syllable, of which the first may be either a spondee or an iambus though generally a spondee; the second is always an iambus; the third a spondee; and the last an iambus.

Ex. Cui laurus æternos honores. Hor.

2. The third is once an iambus in Horace, if the reading be correct.

Disjecta, non lævi ruinâ (*Od.* II., 19, 15).

Here, however, it is better to read *lœui*.

23.—*Iambic Dimeter Catalectic, Anacreontic.*

RULE.

Anacreontæi non parva est gratia versûs,
 Syllaba post ternos metrum cui claudit iambos,
 Nec tribrachyn, spondæum, anapæstum prima
 recusat.

OBSERVATIONS.

This verse consists, when pure, of three iambi and a catalectic syllable; but the first foot admits a spondee, an anapæst, and even, though more rarely, a tribrach.

Ex. Tauro ferire cornu.

IV.—TROCHAIC VERSES.

*Trochaic Tetrameter and Trochaic Tetrameter
 Catalectic.*

RULE.

Septenis pedibus prodire Trochaicus ambit.
 Sedibus imparibus tribrachyn vel pone trochæum;
 Liber uterque aliis; tribrachyn solo exime fine,
 Dactylon et tribrachyn, proceleusmaticon, spondæum,
 Teque anapæste, pari regione, locarier optat
 Sæpe sed octavo nede debilis ire jubetur.

OBSERVATIONS.

1. Trochaic verses bear a great resemblance to iambic. The addition or subtraction of a syllable at the beginning of a pure iambic line makes a pure trochaic; and the same addition or subtraction at the beginning of a pure trochaic line renders it pure iambic, with the deficiency (or redundaney) of a syllable, in each case, at the end of the verse.

2. Trochaic verses are generally measured by pairs of feet, except that two species of the verse (No. 26, 27) get the name of pentameter from the number of single feet that they contain.

24.—*Trochaic Tetrameter.*

This verse consists of eight feet, properly all trochees, but it is subject to the same variations as the species which follows (*trochaic tetrameter catalectic*), which is much oftener met with.

Ex. Ipse summis saxis fixus asperis, evisceratus. *Ennius.*

25.—*Trochaic Tetrameter Catalectic.*

This verse, when pure, consists of seven trochees, followed by a catalectic syllable. In every place, except the last, the trochee may be resolved occasionally into a tribrach; and in all the *even* places a spondee is admissible, which is sometimes resolved into an anapæst, and, though very rarely, into a dactyl.

The comic poets, however, introduce into all the first six places a tribrach, spondee, dactyl, or anapæst, indifferently. The fourth foot must always conclude a word, thus dividing the verse into two parts, which are sometimes printed in separate lines.

Ex. Ite, nymphæ; posuit arma, feriatuſ est amor. *Cat.*

This species of verse is often used in hymns, for which it is well adapted from its solemn and sonorous sound.

Ex. Crux fidelis, inter omnes arbor una nobilis.

This verse is often called *octonarius*, without the addition of *catalectic*.

26.—Trochaic Pentameter, Sapphic.

RULE.

Sapphica plectra movens tribuat loca prima choræo;

Spondæo cedent loca proxima; tertius esto

Dactylus; hunc subeat duplex in fine choræus;

Singula post ternos subdantur Adonica versus.

OBSERVATIONS.

1. This species of verse consists of five feet, a trochee, a spondee, a dactyl, and two trochees. In lyric poetry, after three of these lines an Adonic (No. 12) follows to make up the Sapphic stanza.

2. The cæsura ought to take place after the *first* syllable of the third foot.

Ex. Integer vitæ, scelerisque purus. *Hor.*

3. The second foot is sometimes in Catullus, never in Horace, a trochee.

27.—*Trochaic Pentameter, Phalæcian, or Hendecasyllabic.*

RULE.

Metra pedes moveant quinos numerosa Phalæci;
Spondæum subeat pes dactylus; inde sequatur
Ordine perpetuo triplicis mensura choræi.

OBSERVATIONS.

1. The Phalæcian verse (so called from the poet Phalæcius) consists of five feet; a spondee, a dactyl, and three trochees.

Ex. Non est vivere, sed valere, vita. *Mart.*

2. Catullus sometimes makes the first foot an iambus, and sometimes a trochee; and, occasionally, the second foot a spondee.

28.—*Trochaic Dimeter.*

This verse consists of four feet, properly all trochees; but the second may be a spondee.

Ex. Quos vides sedere celso. *Enth.*
Ore torvo comminantes. *Id.*

29.—*Trochaic Dimeter Catalectic.*

This verse consists properly of three trochees and a catalectic syllable.

Ex. Non ebur neque aureum. *Hor.*

The second place, however, admits, (though never in Horace), besides a trochee, a spondee or a dactyl.

Ex. Vita decurrens via. *Senec.*

These verses may be scanned as *iambic dimeter acephalous*, that is, iambic verses with a supernumerary syllable at the beginning.

30.—*Phallic.*

The Phallic verse consists of three trochees. It does not, however, occur (No. 41) unless the heptameter Archilochian was intended for two verses.

Ex. Solvitur acris hiems grata vice
Veris et Favoni.

In that case the latter would be a Phallic. However, though in Horace it always may, in other writers it sometimes cannot, be divided without splitting words.

V.—CHORIAMBIC VERSES.

These verses get their name from the predominant foot being a choriambus.

31.—*Choriambic Pentameter.*

This verse consists of a spondee, three choriambi, and an iambus, each choriambus, or at least one of them, ending a word.

Ex. Tu ne quæsieris, scire nefas, quem mihi, quem tibi. *Hor.*

32.—*Choriambic Tetrameter.*

This verse consists of three choriambi, and a bacchius.

Ex. Omne nemus cum fluviis, omne canat profundum. *Claud.*

Horace substitutes for the first choriambus a second *epitrite*.

Ex. Te deos oro, Sybarin cur properes amando. *Hor.*

This line bears the same relation to the pure line that a choliambus does to the iambic trimeter. It is a limping choriambic. However, as the second foot always ends with a word, some divide this line into two.

33.—*Choriambic Tetrameter, Asclepiadic.*

RULE.

Metrum Asclepiadis spondæus, dactylus ornant,
Longaque cæsura; exin dactylus ordine duplex.

OBSERVATIONS.

1. According to the rule, this verse consists of a spondee, a dactyl, a catalectic syllable, and two dactyls; but it is better scanned as a choriambic line, consisting of a spondee, two choriambi, and an iambus.

2 Seneca, unless there be a synæresis in the first word, makes once the first foot a dactyl.

Ex. Effugium, et miseros libera mors vocet. *Sen.*

3. The first choriambus ought always to end with a word.

34.—*Choriambic Trimeter, Glyconic.*

RULE.

Omnia spondæo præeunte Glyconia constant
Carmina; tum duplicem sedem sibi dactylus optat.

OBSERVATIONS.

1. This verse (named from the poet *Glyco*) according to the rule, consists of a spondee, followed by two dactyls; but it is better scanned as a choriambic line, consisting of a spondee, a choriambus, and an iambus.

Ex. Sic te diva poteus Cypri. Hor.

2. The first foot is in Catullus often a trochee; never in Horace, except in one line.

Ignis Iliacas domos (Od. I., 15, 86).

Where some read, *Pergameas*.

35.—*Choriambic Trimeter Catalectic, Pherecratian.*

RULE.

Quando Pherecratio vis ludere carmine, binos
Inter spondæos medius tibi dactylus esto.

OBSERVATIONS.

1. This verse, according to the rule, consists of a spondee, a dactyl, and a spondee. It is better, however, scanned as a choriambic line, consisting of a spondee, a choriambus, and a catalectic syllable; because by Catullus, though not by Horace, a trochee often, and sometimes, though rarely, an iambus, is admitted into the first place.

2. In Catullus, the second foot is once a molossus.

36.—*Choriambic Dimeter.*

This verse consists of a choriambus and a bacchius.

Ex. Lydia, dic per omnes. Hor.

It might be scanned as consisting of a dactyl and two trochees.

VI.—IONIC VERSES.

There are two kinds of ionic verses, the *ionic a majore* and the *ionic a minore*, so called respectively from the predominant foot.

37.—*Ionic a Majore, Sotadic.*

This verse (named after the poet Sotades) consists, when pure, of three ionics a majore and a spondee. But the third foot is often changed into a double trochee, and sometimes the same change takes place in the other two ionic feet.

Ex. Saturne, tibi Zoilus, annulos priores. *Mart.*

Another variation was, that either of the long syllables in each of the ionic feet may be resolved into two short.

Ex. Ferrum timui, quod trepido male dabat usum. *Petron.*

38.—*Ionic a Minore*

This verse is entirely composed of the foot from which it derives its name. It is not confined to any particular number of feet, but all the lines are connected together by synaphia. The most common division is into lines of four feet each.

VII.—COMPOUND VERSES.

These comprise those kinds of verse which are made up of two members taken from different classes.

39.—*Dactylico-Iambic.*

This verse is composed of the dactylic trimeter catalectic, Archilochian (11), and the iambic dimeter (No. 19).

Both in this and in the next species of verse the two members are often printed as two separate verses; and it is, perhaps, more proper to do so, as otherwise it is difficult to account for the poetic license with which Horace, eight different times in two odes (the eleventh and thirteenth Epodes), lengthens short syllables, or preserves vowels from elision, between the two component parts of the line.

40.—*Iambico-Dactylic.*

This verse is the same as the former, only with its two members in a reversed position.

41.—*Dactylico-Trochaic Heptameter, Archilochian.*

This verse consists of the first four feet of a dactylic hexameter, followed by three trochees. The fourth foot, however, is always a dactyl.

Ex. Solvitur acris hiems gratâ vice veris et Favoni. *Hor.*

This verse also may be scanned as two, without, in any case, as far as Horace is concerned, dividing a word. In other authors, however, the line cannot be so divided.

42.—*Greater Alcaic.*

RULE.

Alcaici loca prima tenent spondæus, iambus,
Vatis ad arbitrium; sed iambus sede secundâ,
Dein cæsurâ; duo hinc geminus loca dactylus
ambit.

OBSERVATIONS.

1. This verse consists of a spondee or an iambus, an iambus, and a catalectic syllable, followed by two dactyls. It is, how-

ever, often scanned as an iambic syzygy with a catalectic syllable, followed by a choriambus and an iambus.

Ex. O matre pulchrâ filia pulchrior. *Hor.*

2. The cæsura almost always takes place after the catalectic syllable; though an elision after this syllable is not entirely objectionable.

3. The catalectic syllable ought not to be a short syllable lengthened by the cæsura. Horace, if the reading be right, has this once (*Od.* III., 5, 17).

43.—*Dactylic-Trochaic Tetrameter, or Lesser Alcaic.*

This verse consists of two dactyls and two trochees.

Ex. Levia personuere saxa. *Horace.*

VIII.—DESIGNATIONS GIVEN TO DIFFERENT COMBINATIONS OF VERSE.

1. The epithet *monocolon* is applied to a poem in which only one description of verse is employed.

2. *Dicolon*, to one in which *two* are used.

3. *Triclon*, *three*.

4. *Tetracolon*, *four*

5. The epithet *monostrophon* is applied to a poem in which the stanza consists of *one* line.

6. *Distrophon*, to one of *two*.

7. *Tristrophon*, to one of *three*.

8. *Tetrapstrophon*, to one of four.

9. *Tricolon tetrapstrophon*, therefore, designates a poem containing three different kinds of verse, running in four lines to the stanza.

10. *Tricolon tristrophon* designates a poem containing three different kinds of verse with three lines to the stanza, and so on.

The most important combinations of verse are the elegiac, the Alcaic, and the Sapphic stanzas. Of the elegiac we have already spoken.

OBSERVATIONS

1.—On the Alcaic Stanza.

1. This stanza (*tricolon tetrapstrophon*) consists of two lines of the greater Alcaic (No. 42), a third of the *iambic dimeter hypercatalectic*, Archilochian (No. 22), and a fourth of the lesser Alcaic (No. 43).

2. Of the first two lines.

Horace, in about twenty-four places, has an iambus in the first foot here. In about 951, he has a spondee.

The semifoot should end a word. Horace neglects this rule in about thirty instances, where there is an elision, but only twice without it. He has only one instance of a hiatus after the semifoot (II., 20, 13).

The semifoot should never be a monosyllable, unless it be preceded by another monosyllable. Horace violates this rule fifteen times.

Only once (IV., 9, 1) does Horace use a single monosyllable at the end of the line.

3. Of the third line.

This line ought not to contain more than three or four words otherwise it wants dignity.

It should not *begin* with a word of four syllables. Horace breaks this rule only five times, and in four there is an elision, which relieves the ruggedness of the line.

It should not *end* with a word of four syllables, for out of so many lines Horace does so only thrice; nor with two dissyllables, which is done by Horace eight times; nor with two monosyllables and a dissyllable; nor with one monosyllable, which Horace does only once.

There ought to be no elision between the end of this line and the beginning of the next. Of this only two instances occur in Horace.

4. Of the fourth line.

It ought to be without an elision that it may flow smoothly.

It may end with a word of four syllables, if the preceding word contain only two short syllables.

Horace only once has an elision between the end of this line and the beginning of the next.

On two occasions he has a word of six syllables at the end of this line; never one of five.

2.—*On the Sapphic Stanza.*

1. This stanza derives its name from Sappho, of whom we have only two perfect odes remaining—both in this metre.

It is *dicolon tetrastrophon*, and consists of three Sapphic lines (26) followed by an Adonic (12).

2. There may be an elision at the end of the first, second, or third lines—Horace has one occasionally; Catullus never but at the end of the third.

A word may be divided between the third and the fourth, but between no other two lines.

HORATIAN METRES.

The different species of metre, used by Horace in his lyric compositions, are *twenty*, viz.: four of dactylic verse, four of iambic, two of trochaic, six of choriambic, one of ionic a minore, and three compound verses.

The common dactylic hexameter (No. 1)—

Dactylic tetrameter Alcmanian (No. 8)—

Dactylic trimeter catalectic (No. 11)—

Adonic (No. 12)—

Iambic trimeter (No. 18)—

Iambic trimeter catalectic (No. 21)

Iambic dimeter (No. 19)—

Iambic dimeter hypercatalectic, Archilochian (No. 22)—

Trochaic dimeter catalectic (No. 29)—

Sapphic (No. 26)—

Choriambic pentameter (No. 31)—

Choriambic tetrameter, (No. 32)—

Choriambic tetrameter, Asclepiadic (No. 33)—

Glyconic (No. 34)—

Pherecratian (No. 35)—

Choriambic dimeter (No. 36)—

Ionic à minore (No. 38)—

Greater Alcaic (No. 42)—

Dactylico-trochaic heptameter, Archilochian (No. 41)—

Lesser Alcaic (No. 43)—

SYNOPSIS.

These twenty metres Horace has employed either separately or in conjunction, in *nineteen* forms, viz.:—

1. Two greater Alcaics (No. 42), one Archilochian iambic dimeter hypermeter (No. 22), and one lesser Alcaic (58).

This appears to have been his favourite form, as we find it in *thirty-seven* of his odes, and is for this reason often called Horatian verse. It is *tricolon tetrastrophon*.

2. Three Sapphics (No. 26), and one Adonic (No. 12); in which form he composed *twenty-six* odes. It is called the Sapphic stanza, and is *dicolon tetrastrophon*.

3. One Glyconic (No. 34), and one Asclepiadic (No. 33); which combination occurs in *twelve* of his odes. It is *dicolon distrophon*.

4. One iambic trimeter (No. 18), and one iambic dimeter (No. 19); in which form we see *ten* of his epodes. It is *dicolon distrophon*.

5. Three Asclepiadics (No. 33), and one Glyconic (No. 34), in *nine* odes. It is *dicolon tetrastrophon*.

6. Two Asclepiadics (No. 33), one Pherecratic (No. 35), and one Glyconic (No. 34)—*seven* odes. It is *tricolon tetrastrophon*.

7. The Asclepiadic (No. 33), without any addition—*three* odes. It is *monocolon monostrophon*.

8. One dactylic hexameter (No. 1), and one dactylic tetrameter *à posteriore* (No. 8)—*three* odes. It is *dicolon distrophon*.

9. The choriambic pentameter (No. 31), used alone, in *three* odes. It is *monocolon monostrophon*.

10. One dactylic hexameter (No. 1), and one iambic dimeter (No. 19)—*two* odes. It is *dicolon distrophon*.

11. The iambic trimeter (No. 18), unmixed with any other species of verse—*two* epodes. It is *monocolon monostrophon*.

12. One choriambic dimeter (No. 36), and one choriambic tetrameter (No. 32)—*one* ode. It is *dicolon distrophon*.

13. One dactylic hexameter (No. 1), and one iambic trimeter (No. 18)—*one* ode. It is *dicolon distrophon*.

14. One dactylic hexameter (No. 1), and one dactylic trimeter catalectic (No. 11)—*one* ode. It is *dicolon distrophon*.

15. One dactylic hexameter (No. 1), one iambic dimeter (No. 19), and one dactylic trimeter catalectic (No. 11)—*one* ode. It is *tricolon tristrophon*.

16. One iambic trimeter (No. 18), one dactylic trimeter catalectic (No. 11), and one iambic dimeter (No. 19)—*one* ode. It is *tricolon tristrophon*.

17. The Archilochian distich—One Archilochian heptameter (No. 41), and one iambic trimeter catalectic (No. 21)—*one* ode. It is *dicolon distrophon*.

18. The Hipponactic distich—One trochaic dimeter catalectic (No. 29), and one iambic trimeter catalectic (No. 21)—*one* ode. It is *dicolon distrophon*.

19. The ionic à minore (No. 38)—*one* ode. It is *monocolon monostrophon*.

TABLE

OF

THE ODES OF HORACE,

With a reference to that part of the synopsis where the form is explained.

Bk.	Od.	Form.	Bk.	Od.	Form.
I.	1	7	I.	12	2
	2	2		13	3
	3	3		14	6
	4	17		15	5
	5	6		16	1
	6	5		17	1
	7	8		18	9
	8	12		19	3
	9	1		20	2
	10	2		21	6
	11	9		22	2

Bk.	Od.	Form.	Bk.	Od.	Form.
I.	23	6	III.	11	2
	24	5		12	19
	25	2		13	6
	26	1		14	2
	27	1		15	3
	28	8		16	5
	29	1		17	1
	30	2		18	2
	31	1		19	3
	32	2		20	2
	33	5		21	1
	34	1		22	2
	35	1		23	1
	36	3		24	3
	37	1		25	3
	38	2		26	1
				27	2
				28	3
II.	1	1		29	1
	2	2		30	7
	3	1	IV.	1	3
	4	2		2	2
	5	1		3	3
	6	2		4	1
	7	1		5	5
	8	2		6	2
	9	1		7	14
	10	2		8	7
	11	1		9	1
	12	5		10	9
	13	1		11	2
	14	1		12	5
	15	1		13	6
	16	2		14	1
	17	1		15	1
	18	18	Epod.	10	4
	19	1		11	16
	20	1		12	8
III.	1	1		13	15
	2	1		14	10
	3	1		15	10
	4	1		16	13
	5	1		17	11
	6	1		18	11
	7	6	Carm. Sæcul.		
	8	2			
	9	3			
	10	5			2

PART VI.

OF THE POETICAL WORDS CALLED PATRONYMICS.

Poets had much more freedom in the use of words than prose writers, and indeed some words, and even classes of words, were peculiar to poetry.

I.—OF PATRONYMICS IN GENERAL.

1. Those words, which are called in grammar *patronymics*, and which designate a person as some one's son, daughter, descendant, or near relative, are almost peculiar to the poets. They are almost entirely derived from the Greek, and end in *des*, *as*, *is*, or *ne* ; of which terminations the first is masculine and of the first declension, as *Pelides*, *i.e.*, Achilles, the son of Peleus. The prose-writers make use of these words only in making mention of certain well-known Greek families.

Ex. 1. *Pelides utinam vitâsset Apollinis arcus. Virg.*

i.e., Achilles, the son of Peleus.

Ex. 2. *Ipsūque Æacidem, genus armipotētis Achillei. Virg.*

i.e., Pyrrhus, king of Epire, descended from Æacus.

The other three terminations are feminine, and of the third declension, except the last in *ne*, which is of the first.

Ex. 1. Ad quem sic roseo Thaumantias ore locuta est. *Virg.*

i.e., Iris, the daughter of Thaumas.

Ex. 2. Æolis in terrâ tantorum ignara malorum. *Ovid.*

i.e., Alcyone, the daughter of Æolus.

Ex. 3. Nerine Galatea, etc. *Virg.*

i.e., Galatea, the daughter of Nereus.

2. Patronymics are derived not only from fathers and male ancestors, but also from mothers, as *Iliades*,

i.e., Romulus, the son of Ilia.

Philyrides, *i.e.*, Chiron, the Centaur, the son of Philyra.

Latois, *idis*, or *idos*, *i.e.*, Diana, the daughter of Latona.

Ex. Invadunt, portusque petunt quas objice firmo
Clauserat Iliades. *Ovid.*

Philyrides puerum cithara perfecit Achillem. *Virg.*

Præteritas cessisse ferunt Latoidos iras. *Id.*

3. Also from brothers, as *Phaëthontias*, the sister of Phaëton.

Tum Phaëtoniadas musco circumdat amaræ
Corticis. *Virg.*

4. Also from kings and founders, as *Romulidæ*, *i.e.*, the Romans descended from Romulus; *Dardanidæ*, *i.e.*, the Trojans descended from Dardanus; *Cecropidæ*, *i.e.*, the Athenians from Cecrops; who are also called *Thesidæ* from Theseus.

Ex. ————— Inter pecula quærun
Romulidæ saturi, quid dia poëmata narrent. *Persius.*

Dardanidæ magni, genus alto a sanguine Divûm. *Virg.*
 Cecropidas duxit. *Ovid.*

Præmiaque ingentes pagos, et compita circum,
 Thesidæ posuere. *Virg.*

5. Many similar words are formed from countries, cities, mountains, fountains, rivers, and other things; which have, indeed, the form of patronymics, but are in reality gentile words, or are used for possessive adjectives, or names in an adjective form, as *Asis, Libystis, Sithonis, Thessalis, Sidonis, Ilias, Troas, Erymanthis, Mænalis, Pieris, Tritonis, Pegasis, Phasis.*

Ex. Ægeas metiris aquas, et in Aside terrâ
 Mænia constituis. *Ovid.*

Horridus in jaculis, et pelle Libystidis ursæ. *Virg.*

Nec vehit Actæas Sithonis unda rates. *Ovid.*

Interea ad templum non æquæ Palladis ibant
 Crinibus Iliades passis. *Virg.*

Troades exclamant, obmutuit ille dolore. *Ovid.*

Cumque truci Boreâ Mænalis ursa videt. *Id.*

II.—OF THE FORMATION OF MASCULINE PATRONYMICS.

RULE I.

Masculine Patronymics from Nouns in a and as.

Nouns ending in *a* form their patronymics by adding *des*, as *Ilia, Iliades.*

Nouns ending in *as* assume the syllable *de* before *s*, as *Æneas, Æneades; Pherætias, Pherætiades.*

Ex. Cumque Pherætiade et Hyanthæo Iolao. *Ovid.*

OBSERVATIONS.

1. Nouns ending in *a* sometimes change *a* itself into *i*, as *Philyra*, *Philyrides*; while those ending in *as* sometimes insert *i* before *a*, as *Amyntas*, *Amyntiades*, *i.e.*, Philip, the son of Amyntas.

2. *Æneides*, *i.e.*, Iulus, the son of *Æneas*, is formed from the Greek *Αἰνείας*, first becoming *Æneiádes*, and then, by syncope, *Æneides*.

Ex. Sit satis, *Æneide*, talis impu- Numanum
Oppetiisse tuis. *Virg.*

 RULE II.

Masculine Patronymics from Nouns in es

Nouns ending in *es* change *es* into *ades*, as *Hippotes*, *Hippotades*, *i.e.*, *Æolus*, the son of *Hippotes*.

Ex. Clauserat Hippotades æternos carcere ventos *Ovid.*

But they often insert *i* before *a*, as *Anchises*, *Anchisiades*; *Laertes*, *Laertiades*.

Ex. *Æneas*, *Anchisiades*, et fidus *Achates*. *Virg.*

Saxa moves gemitu Laertiadaque precaris. *Ovid.*

RULE III.

Masculine Patronymics from us of the second declension.

Nouns of the second declension ending in *us* to form a masculine patronymic, add to the genitive the syllable *des* with a short penult, as *Æacus*, *Æaci*, *Æacides*; and so *Priamides*, *Æolides*, *Tantalides*, from *Priamus*, *Æolus*, *Tantalus*.

Ex. Misenum *Æolidem*, quo non præstantior alter. *Virg.*

Priamidemque Helenum raptâ cum Pallade captum.
Ovid.

Tantalides ut sis, Tereique puer. *Ovid.*

OBSERVATIONS.

1. But some have a long penult, as *Belides*, *Lycurgides*.

Ex. *Belidæ* nomen *Palamedis*. *Virg.*

2. And sometimes they insert *a* before *des*, as *Bætus*, *Bætiades*.

3. While those which end in *ius* change the last *i* of the genitive into *a*, as *Thestius*, *Thestii*, *Thestiades*.

Ex. *Thestiadæ* clamant. *Ovid.*

RULE IV.

Masculine Patronymics from eus.

Proper names in *eus* form their Patronymics from a genitive case of the second declension in *i*, by changing this final *i* into

ides, and then lengthening the penult by *synæresis* or *crasis*; as, from *Atreus*, *Atrei*, *Atrēides*, comes *Atreides* (a trisyllable), or more commonly *Atrīdes*.

Ex. Convocat Atrides socios terrore paventes. *Ovid.*

OBSERVATION.

More rarely an *a* is inserted before the syllable *des*, the vowel before the *a* becoming short.

Ex. Panthus Otriades, arcis Phœbique sacerdos. *Virg.*

RULE V.

Masculine Patronymics from words of the third declension.

From words of the third declension patronymics are formed by adding to the dative the syllable *des*, as *Agenor*, *Agenori*, *Agenorīdes*, i.e., Cadmus, the son of Agenor; *Æsonides*, i.e., Jason, the son of Æson.

Ex. Donec Agenorides conjectum in guttura ferrum. *Ovid.*

OBSERVATIONS.

Nouns ending in *as*, whose genitive ends in *antis*, assume the letter *a* before *des*, as *Abas*, *Abantis*, *Abanti*, *Abantiades*; in the same way, *Atlantiades*, *Pæantiades*, *Athamantiades*, *Dryantiades*, and so on.

Ex. Venit Atlantiades positus caducifer alis. *Ovid.*

2. Nouns in *on* form their patronymics almost in the same way; as, *Telamon*, *Telamoni*, *Telamoniades*; *Amphytrioniades*, *Laomedontiades*.

3. But from *Scipio* the patronymic is not *Scipioniades*, but *Scipiades*.

Ex. Nec Telemoniades etiam nunc hiscere quidquam
Audet. *Ovid.*

Laomedontiadem Priamum Salamina petentem. *Virg.*

Scipiadas duros bello, et te, maxime Cæsar. *Id.*

Heu ubi nunc Gracchi? aut ubi sunt nunc fulmina gentis
Scipiadæ. *Sil.*

III.—OF THE FORMATION OF FEMININE PATRONYMIC

RULE I.

Feminine patronymics ending in *as* and *is* are formed from the corresponding masculine patronymics by throwing away the *de* before *s*, as *Thestiadēs*, *Thestias*; *Æolidēs*, *Æolis*; *Dardanidēs*, *Dardanis*; *Cecropidēs*, *Cecropis*; *Belidēs*, *Belis*; and many others.

Ex. Talibus Æolidis dictis lacrymisque movetur. *Ovid.*

Assiduæ repetunt quas perdant Belides undas. *Idem.*

OBSERVATIONS

1. Some end both in *as* and *is*, as *Æetias*, *Æetis*; *Atlantias*, *Atlantis*.

Ex. Ante tibi Eoæ Atlantides abscondantur. *Virg.*

Vixque Atlantiadum rubefecerat ora sororum. *Sil.*

2. Feminine patronymics which are formed from masculines with a long penult, end in *eis*, but resolve the diphthong into two vowels, and lengthen the *e*, as *Æneides*, *Æneis*.

Ex. Et tamen ille tuæ felix *Ænëidos* auctor. *Ovid*

The penultima, however, sometimes remains short.

Ex. Res quoque tanta fuit quantâ subsistere summo
Ænëidos vati grande fuisset opus. *Ovid*.

RULE II.

Feminine Patronymics in ne.

Feminine patronymics ending in *ne* are formed from the genitives of their primitives, by adding the syllable *ne*, with a long penult, as *Neptunus*, *Neptuni*, *Neptunine*; and so *Adrastine*, *Nerine*, from the genitives *Adrasti*, *Nerei*, the diphthong in the latter being changed into a long *i*.

OBSERVATIONS.

1. Except that if the primitive have *i* before *os*, *os* will be changed into *ōne* with a long penult, as *Acrisios*, *Acrisione*, *Danæ*, the daughter of *Acrisius*.

Ex. Tene Thetis genuit pulcherrima *Neptunine*? *Cat*

2. From the feminine *Acrisione*, *Ovid* has formed the masculine patronymic *Acrisioniades*.

APPENDIX.

APPENDIX I.

A list of nouns ending in *on*, which have a short increment.

(*From the Indices Catholici of Philip Labbe, S.J.*)

A

Acmon, Aedon, Æmon, Æson, Agamemnon, Agmon, Alazones, Alciphron, Alemaon, Alcyones, Alenion, Alyacmon (*a river*), Amazones, Amphictiones, Amphion, Amithaon, Amymones, Andremon, Anthedon, Aon, Apisaon, Aragones, Architecton, Aretaon, Arion, Ariphton, Aristogiton, Artæon, Artemon, Arrachion, Aspledon, Auson, Autochthones, Antichones, Amnemones.

B

Bagadones, Bistones, Britones, Bylliones. (*Britones is sometimes long.*)

C

Caledones, cacodæmon, canon, Carchedon, Carianthedon, Caryones, Castamon, Cataones, Cebrion, Cercyon, Chabiones, Chæremion, Chalcedon, Chanon, Chaon, Chelidon, Chion, Chremetaon, Cicones.

D

Dæmon, Damasiton, Daones, Didymaon, Diogiton, Dolion.

Echemon, Echion, Eion, Erisichthon, Erichthon, Ermion, Essedones, Ethion, Etymon, Euæmon, Eudæmon, Euctemon, Euphron.

F

Fragmon.

G

Geryon, gnomon.

H

Halcyon, Haliacmon, halipneumon, Hæmon, Hamopaon, Hegemon, Helicaon, Hermiones, Hicetaon, Hieromnemon, Hipetaon, Hyperion.

I

Iaon, Iapetion, Jason, ichneumon, icon, Icetaon, Idmon, Imaon, Issedones, Ixion.

L

Lacedæmon, Læsion, Læstrygones, Lagon, Lampedon, Leophron, Lethedon, Lingones, Lusones, Lycaon, Lycophron.

M

Macedones, Machaon, Mæon, Malthaon, Mardones, Masigiton, Matthion, melones, Memnon, Menephron, Methion, Mimallones, Mnemon, Mygdones, Myndones, Myones Myrmidonès.

N

Nomion.

O

Odonès, Œdipodion, ololygones, Oloosson, Ophion.

P

Pænon, Pæon, Palæmon, Pammon, Pandion, Pannonès, Pan-

talesmon, Paretrones, Parthaon, Paphlagones, Pelagones, Pelen-
done, Peletrones, pepones, perictiones, Phaniones, Philæmon,
Philemon, Philopemon, Phragmon, physignomon, Plangon, Pic-
tones, Polycæon, Polygiton, Polyphradmon, Polypemon, Poly-
phron, potamogeton, prion, procyon, Protaon, Pyracmon.

R

Rhedones.

S

Sandion, Santones, Sarpedon, Saxones, Senones, Sindon, Si-
riopæones, spadon, Steredon, Strymon, Suessiones, Syliones.

T

Teredon, Teuthredon, Teutones, Thelxion, trygon, Turones,
Typhaon, Tzacones.

V

Vangiones, Vascones, Vindones.

APPENDIX II.

A FEW PECULIARITIES OF GRAMMAR IN POETRY.

1. OF DECLENSION.

For *æ* in the gen. sing. of the first declension, the poets some-
times used *âi* ;

For *em* in the acc. of patronymics of the first declension, *am* ;

For *e* in the voc. and abl. of Greek nouns in *es*, *a* ;
 For *ii* from *ius* or *ium* of the second declension, *i* ;
 For *orum* and *arum* of the gen. plural, *um* ;
 For *ium* of the gen. plural, *um* ;
 For *ui* in the dat. sing. of the fourth declension, *u* ;
 For *ei* in the gen. and dat. of the fifth declension, *e*.

Achilli in the gen. is a contraction of *Achillei*, gen. from *Achilleus*.

2. OF CONJUGATION.

Peculiarities here are found chiefly in the use of antiquated forms.

For *dem*, *des*, *det*, *Plautus* and *Terence* use sometimes *duim*, *duis*, *duit* ; for *perdam*, *perduim* ; for *sim*, etc., *siem* ; for *possim*, *possiem* ; for *sit*, *Virgil* uses *fuat* (*Æn.*, x. 108) from the obsolete verb *fuō*, whence *futurus*.

The comic writers, besides the usual contractions in the other persons, omit in the second *si* before *sti* ; and *Virgil* has once *accestis* (*Æn.*, i. 201) for *accessistis*, and *Horace* *evasti* for *evastisti* (*Sat.*, ii. 7, 68).

The poets often reject *is* or *iss* in the perf. and pluperf. ind. and subj., after *x* ; and also in the perf. inf., as *direxti*, *extinxem*, *surrexe*.

Sometimes we have in the second future indicative *amasso* for *amavero* ; *habesso* for *habuero* ; and in the fut. inf., *expugnassere* for *expugnaturum esse*.

In the fourth conj., *ibam* for *iebam*, and *ibit* for *iet*, are sometimes found.

In the inf., pass. and dep., *er* is sometimes added—*dicier* for *dici*.

3.

A substantive is often used for a participle, as *laté rex* for *laté regnans*.

A participle for a substantive.

A neuter adj., sing. or plural, for an adverb.

Ex. Dulce ridentem Lalagen amabo. *Hor.*

An inf. mood is often used for a neuter subst.

Ex. Hoc ridere meum. *Pers.*

And an adverb of time for a substantive.

Ex. Cras aliud. *Pers.*

APPENDIX III.

ON RHYMING OR LEONINE VERSES.

This kind of verse got its name of Leonine from Leonius, a monk of the Order of St. Benedict at Paris, who lived in the twelfth century, and was celebrated for his compositions in rhyming Latin verses.

Rhyme is not often found in the best poets of Greece and Rome.

It is found in the tragedians of Greece rarely (*Soph. Œdip. Col.*, 177; *Trach.*, 1227; *Ajax.*, 1049; *Phil.*, 121).

In the fragments of Ennius it often occurs.

Ex. Hæc omnia vidi inflammari,
Priamo vi vitam evitari
Jovis aram sanguine turpari. (*Cic. Tus.*, i. 35).

Rhyme is found occasionally in Ovid.

Ex. Quot cœlum stellas tot habet nunc Roma puellas.

In Propertius;

Ex. Non non humani sunt pastûs talia dona,
Ista decem menses non peperere bona.

In Horace:

Ex. Non satis est pulchra esse poemata; dulcia sunt,
Et, quocunque volent, animum auditoris agunt.
(*Ep. ad Pisones*, 99.)

In Virgil:

Illum indignanti—similem similemque minanti.

APPENDIX IV.

EXERCISES IN LATIN VERSE COMPOSITION.

N.B.—Words in parentheses are not to be translated, and words having a figure beside them on the same line, are to be put in the line which the figure denotes. The other figures refer to the foot notes.

A.—ELEGIAC VERSE.

1.—THE SNOWDROP.

Behold (its) virgin head in chaste modesty reclining,¹
A little flower shows! It has its name from the snow!

¹ Reclinis, adj.

Behold! that (it) may first salute-again the recently born year,

(It) hastily¹ thrusts-forth² itself from the cold ground!

Neither does the inclemency of a rigid sky³ deter it,

Nor the cold violence of the north-wind, and the threats of winter;

For, the axis (of the earth) being once turned, it forthwith comes-out to the breezes,

That it may bring the joyful tidings⁴ of approaching⁵ spring.

Although simple in its natural⁶ dress and brightness,

It⁷ ushers⁸ in a train⁹ beautiful in simplicity;

Nor amidst so-many beautiful¹⁰ flowers, however-many¹¹ follow,

Does it doubt that itself has earned¹² the first place.

2.—TO THE ROBIN REDBREAST.

Visitor¹³ bird, a most welcome¹⁴ guest to each-one's¹⁵ home,

Whom the winter compels to seek human aid,

O! in order that you may escape the cold¹⁶ of a wintry sky, hither

Fly, and live safe under my roof;¹⁷

Supplies,¹⁸ whence you may relieve your hunger,¹⁹ by (my) window²⁰

I will lay,²¹ as often as the day both goes and returns;

For²² I have-learned-thoroughly by experience,²³ that you will repay the supplies with a grateful

Song, whatever (supplies) a kind hand may have given.

In a new spring, when the warm²⁴ breezes are softly blowing,

And its own beautiful²⁵ foliage is green on every tree,

1 Properanter.	2 Exsere.	3 Cœlum.	4 Nuntia, n. pl.
5 Insto.	6 Nativus.	7 He.	8 Induco.
9 Chorus.	10 Veneres.	11 Quotcunque	12 Promereo.
13 Hosies.	14 Gratus.	15 Cuique.	16 Pl.
17 Lar.	18 Alimenta.	19 Esuries.	20 Dat.
21 Appono.	22 Etenim.	23 Usus.	24 Tepidus.
25 Honor			

If it pleases you,¹ return to the groves, and revisit the woods,
 In-which music joyful and equal to your own resounds;
 But if again, if haply again, the inclemency of winter²
 Brings back you a beloved bird to my roof;³
 Be-it-so; on-your return,⁴ be mindful to repay with grateful
 song,
 The support,⁵ whatever (my) kind hand shall have given
 (you).
 In this the power⁶ of harmony, in-this the sacred power of
 numbers
 Is seen,⁷ nowhere more to be seen;
 Because durably⁸ it unites the firmest bonds of love,
 Bonds hardly to be separated by a long day.
 Music captivates and enchants⁹ with its soothing delights⁰
 Alike the human race and the winged¹¹ (tribe);
 We, men and birds, of all¹² the animals that live,
 We alone, are a race attached¹³ to harmony.

3.—THE FLY.

A troublesome¹⁴ fly is fluttering about my lamp,
 And now and now it nearly burns¹⁵ its wings.
 Often with (my) hand I repel it coming, and “(O) silly fly”,
 I say, “what so great passion¹⁶ impels you to die?”
 It however returns, and although I labour to save¹⁷ it,
 It persists,¹⁸ and rushes into flames and destruction.
 The little¹⁹ life, which you throw away,²⁰ I am unwilling any-
 more²¹
 To save; and if you are resolved²² to perish, perish.

1 Ad libita.

2 Bruma

3 Plural.

4 Redux.

5 Pabula. pl.

6 Vis.

7 Conspicio.

8 Stabilis, adj.

9 Incanto.

10 Oblectamine.

11 Penniger.

12 Quotcunque.

13 Studiosus.

14 Importunus.

15 Amburo.

16 Libido.

17 Servo.

18 Insto.

19 Exiguus.

20 Projicio.

21 Ultra.

22 Certus.

4.—THE TEARS OF APELLES.

Apelles heard that his infant son,¹ his delight,²
 Had died³ by an untimely fate.
 He, although horrorstruck⁴ by the sad representation⁵ of death,
 Orders the lifeless body to be brought forward⁶ into the
 midst;
 And demanding a drawing style,⁷ and paint,⁸ "Receive these
 (signs of) mourning",⁹
 He said, "Accept¹⁰ this (expression of) grief (on the part) of
 (thy) parent my son".¹¹
 He spoke; and, when¹² he closed, he painted the closed eyes;¹³
 A father faithful alike to each duty.
 And fashioning¹⁴ the brow, and the hair, and the not yet pale
 Lips,¹⁵ the painter sketched out¹⁶ his sorrowful¹⁷ task.

5.—A THRACIAN CUSTOM.

When a Thracian¹⁸ infant entered the light and the air,¹⁹
 Sorrowful with lamentations²⁰ each parent received it.
 When a Thracian infant went out of the light and the air,
 With joy to (its funeral each parent bore it.
 Meanwhile, you, Rome, and you, Greece, applauding yourselves²¹
 Say,²² this is a true Thracian²³ barbarism²⁴
 Ask²⁵ the cause of the joy, and the cause of the sorrow,²⁶
 And there is (something) which Thracian barbarism may
 teach you.

- | | | | | |
|--------------|---------------|----------------|---------------|-------------|
| 1 Puer. | 2 Gaudia. | 3 Obeo diem. | 4 Percussus. | 5 Imago. |
| 6 Profero. | 7 Cestrum. | 8 Fucus. | 9 Luctus pl. | 10 Habeo. |
| 11 Natus. | 12 Ut. | 13 Ocellus. | 14 Formo. | 15 Osculum. |
| | 16 Adumbro. | | 17 Lugubris. | |
| 18 Thræcius. | 19 Aura pl. | 20 Fletus. | 21 Dat. sing. | 22 Plural. |
| 23 Thræcius. | 24 Barbaries. | 25 Exquiro pl. | 26 Luctus. | |

6.—ALEXANDER AND XERXES.

The Macedonian weeps, when he had subdued¹ to himself the whole world,

Indignant that nothing remained over to his arms;

Xerxes weeps, because of his thousands, not one,

When the next age shall come, not one will be surviving.

I do not² like thy tears, O Macedonian! I commend grief

(That is) human; and with thee, O Persian, I wish to grieve.

7.—THE PYRAMIDS.

The gorgeous Pyramids,³ raised to heaven and the stars,

What thing worthy of so great a size,⁴ what have they within?

Ah! they have nothing within, but a black unsightly corpse,

Whose⁵ medicated flesh has been hardened into rock.

(Is it) for this reason (that) a monument is extended over whole acres?

For this reason (that there has been) a labour of so many years, of so many hands?

Let to you your life be pure in morals;⁶ let this be your pyramid,

And six feet will be able to be enough for your tomb.

8.—THE IMPUDENT DOG AND THE ECHO.

With pure rays in heaven, the silvery moon

Shone⁷ with trembling light on the waters of the Thames.

A worthless⁸ cur⁹ saw this, and showing-his-teeth¹⁰ viciously,¹¹

He opened his impudent¹² mouth¹³ for unbecoming¹⁴ sounds;¹⁵

1 Debello. 2 Nolo. 3 Pyramidum sumptus. 4 Moles. 5 Dat.
6 Gen. 7 Refulgeo. 8 Improbus. 9 Catulus. 10 Ringor, dep.
11 Malignum. 12 Protervus. 13 Pl. 14 Indignus. 15 Modus.

And attacking the moon in heaven, and the moon in the water,
 He is equally fierce against each luminary.¹
 Echo by chance lay hid under the farther² banks,
 And the mirthful nymph heard the vain threats.
 She heard; and madness with madness she, a-most-witty³
 avenger,
 Resolved to punish, and to repay⁴ like with like.
 He,⁵ deceived by the similarity⁶ of the reverberated⁷ sound,⁸
 Becomes⁹ now more and more unable to restrain (his) rage.
 Echo proceeds to return barkings for barkings,
 And the imitation¹⁰ keeps the model,¹¹ which the dog sets.¹²
 When at length his jaws, and breath,¹³ and voice (are) wearied,¹⁴
 His whole madness cools down,¹⁵ and the dog is silent.
 And he might have been silent sooner; all rage is foolish,
 And all anger being useless,¹⁶ returns-back upon itself.

9.—THE NIGHTINGALE.

A nightingale heard a shepherd playing on a reed-pipe,¹⁷
 And wished herself to repeat¹⁸ the easy notes;
 She herself tried-over-again the notes,¹⁹ and (by) trying-again
 learned
 With faithful voice to repeat the shrill melody.
 The shepherd, unaccustomed to bear a rival, the poor²⁰
 Bird challenges, (and) urges to a higher strain.²¹
 And thou also, O nightingale, risest in thy notes, but (thou art)
 ill matched
 In strength, alas! ill matched, and fallest lifeless.
 Cruel contest! sad victory! would that the song
 Of thine the shepherd had chosen rather not to surpass.

1 Sidus.	2 Ulterior.	3 Lepidus.	4 Refero.	5 Ille.
6 Imago.	7 Repercutio.	8 Vox.	9 Est.	10 Imago.
11 Modus.	12 Statuo.	13 Spiritus.	14 Lasso.	15 Deserveo.
16 Futilis.	17 Pl.	18 Refero.	19 Numerus.	20 Misellus.
		21 Carmen.		

B.—ALCAIC VERSE.

TO TIME.

"O thou who hastenest¹ (thy) silent flight,
 And revolvest-past-us with dark impetuosity,
 And pressing-on² thy course, neither to tarry,
 O deity, dost thou know, nor³ art thou able to return;
 Whilst thou in thy lofty seat thy revolving⁴
 Toil performest,⁵ hard necessity
 (As) a charioteer, into eternal cycles⁶
 Guides thy horses, and thy swift chariot;
 Thee the oblivious-power⁷ of centuries, thee short
 Years pursue,⁸ thee the flight of months
 More swift, thee of days
 The varied⁹ order accompanies,
 Along with thee Virtue sits with-laurels¹⁰
 Decorated as to her brow, and Truth her daughter
 Whose¹¹ countenance divinely¹² shining
 Is irradiated with brilliant¹³ fire;
 Do not quickly,¹⁴ with injuring wheel,
 Overthrow the monument,¹⁵ which the poor labour
 Of the muse has erected; spare (it, thou) with the cha-
 riot,
 Spare (it, thou) to be dreaded with (thy) terrible¹⁶ scythe,
 And do thou with proud head,¹⁷ to (2) flaming
 Citadels rising, with a thousand sounding
 Feathers girt, thy parent's
 Rapid team¹⁸ outstripping-in-flight,¹⁹
 Lead (me), O Fame, through the regions²⁰ of the clear hea-
 vens;²¹

1 Præcipito.	2 Urgeo.	3 Ant.	4 Revolubilis.	5 Torqueo
6 Recursus.	7 Oblivia.	8 Sequor.	9 Versicolor.	
10 Lauriger, acc.	11 Dat.	12 Immortalis.	13 Purpureus.	
14 Citus.	15 Columna.	16 Gravis.	17 Vertex.	
18 Jugales, pl.	19 Antevolo.	20 Spatium.	21 Æther.	

Lead me in an unusual track ; wandering-from-my-path¹

I will try retreats(4) inaccessible to the profane

Feet of envy.

(But) why vainly dost thou picture² the heavens in thy mind ?

With what object dost thou pour forth thy prayers, weak
enough anything

To hope for? Ah, deceitful pleasure!

Alas! O poet inspired (but) without the gods!

The deaf wheel (of Time) passes by thee,

Fame turns away her wings there comes-on³

Night, black with darkening countenance, and

Silent dread seated on a cloud".

Thus on the margin of a winding stream

Cycnus reclines, pouring forth⁴ his strains

Soon the fates, nothing mollified by his song,

Seal⁵ his lips, and (destroy) his clear voice.

C.—SAPPHIC VERSE.

TO A WOMAN WHO DIED THE DAY SHE COM- PLETED HER HUNDREDTH YEAR.

O miracle of singular old age

And new instance of longevity!

Whose series of years in a wide

Century ends.

We (are) the food⁶ and the luxury of death;

We, as soon as born, begin to perish;

We immediately from our cradles are destined (to be) a speedy

Prey for the tomb.

Death conceals his ambush, where hardly

Devius.

2 Concipio

5 Premo

3 Supervenio.

6 Patulum.

4 Dividens.

Hardly it is (possible) to suspect¹ (one, being) either of a
rapid fever

The sudden violence, or of an unfortunately obstinate
Disease, the seeds.

Nay, if our life could go beyond (its) short
Limit, whatever remains, powerless²

That remains to sluggish and weak-
-ly years.

Morbid complaints and panting groans
Take off and diminish much (our) allotted³-span;
In like measure⁴ increase both days
And sorrows.

If any one avoids these things, (and) how few are they!
And in his progress⁵ with laborious step
Lingers to your, perhaps your
Age, creeping;

*Still⁶ he sees (what has been) often a sad sight to you, in-
-juries, violence, thefts, deceits, and inso-
-lence, with the same, that they always go,
Pace, move.⁷

There is nothing⁸ new in the world;⁹ that which
The present age sees, that very thing
The (age) elapsed before saw, and will see
Every future (age)—

We congratulate you on your full existence,
And we¹⁰ think to ourselves enough is given,
If your (age), at least free from complaints,
We halve.

1 Opinor.

2 Vacivus.

3 Sors.

4 Ad parem numerum.

5 Pergendo

6 At.

7 Eo.

8 Inest.

9 Rebus.

10 Estimo.

* This stanza, which divides words between the first and second, and second and third lines, is not to be imitated.

APPENDIX V.

ARS RHETORICA.

(BY STIRLING.)

TROPI proprii Quatuor.

DAT propriæ similem, translata <i>Metaphora</i> vocem.	1
Atque <i>Metonymia</i> imponit nova nomina rebus.	2
Confundit totum cum parte <i>Synecdoche</i> sæpe.	3
Contrà quàm sentit solet <i>Ironia</i> jocari.	4

EXEMPLA.

1. Fluctuat *æstu* (i.e. excessu), irarum. *Aspirant*, (i.e. favent) cœptis 2. Inventor *pro* Invento; ut, *Mars* (i.e. bellum), sævit. Author *pro* Operibus; ut, lego *Horatium*, (i.e. ejus scripta) Instrumentum *pro* Causâ; ut, *lingua*, (i.e. eloquentia) tuetur illum. Materia *pro* Facto; ut, *ferrum*, (i.e. gladius) vicit. Effectus *pro* Causâ; ut, *frigida* mors, (i.e. quæ facit frigidos.) Continens *pro* Contento; ut, vescor *dapibus*, (i.e. cibis). Adjunctum *pro* Subjecto; ut, *fascēs*, (i.e. magistratus) Tarquinii. 3. Decem *æstates*. (i.e. annos) vixi sub hoc tecto, (i.e. domo.) Nunc *annus*, (i.e. ver) est formosissimus. 4 *Benè* factum, (i. e. malè factum).

DERIVATIONES.

1. à μεταφέρω transfero. 2. à μετονομάζω, transnominō. 3. à συνεκδέχομαι, comprehendo. 4. ab εἰρωνεύομαι, dissimulo.

Affectiones TROPORUM.

Durior impropriae est <i>Catachresis</i> abusio vocis.	5
Extenuans, augensve, excedit <i>Hypebole</i> verum.	6
Voce Tropos plures nequit <i>Metalepsis</i> in unâ.	7
Continuare Tropos <i>Allegoria</i> adsolet usque.	8

TROPI falsò habiti.

<i>Antonomasia</i> imponit Cognomina sæpe.	9
Si plus quàm dicis signes, <i>Litoteta</i> vocabis.	10
A sonitu voces <i>Onomatopœia</i> fingit.	11
<i>Antiphrasis</i> voces tibi per contraria signat.	12
Dat <i>Charientismus</i> pro duris mollia verba.	13

EXEMPLA.

5. *Vir* gregis, (i.e. dux gregis): *Minatur*, (i.e. promittit) pulchra. 6. *Currit ocior Euro*, (i.e. citissime). 7. *Euphrates*, (i.e. Mesopotamia, i.e. ejus incolæ), movet bellum. 8. *Venus*, (i.e. amor) friget sine *Cerere*, (i.e. pane) et *Baccho*, (i.e. vino). 9. Ille adest *Irus*, (i.e. pauper). *Æacides*, (i.e. Achilles) vicit. *Pænis*, (i.e. Hannibal) tulit victoriam. *Cytherea*, (i.e. Venus. Dea insulæ Cytheræ). *Philosophus*, (i.e. Aristoteles) asserit. *Poeta*, (i.e. Virgilius) canit *Æneam*. 10. *Non tanto tua munera nec sperno* (i.e. vixi ero ea tamen accipio). 11. *Bombalio*, clangor, stridor, taratantara, mimumur. 12. *Lucus*, à lucco, significat opacum nemus. 13. *Ac bona verba precor*: ne sævi, magne Sacerdos.

DERIVATIONES.

5. à καταχράσμαι abutor. 6. ab ὑπερβάλλω, supero. 7. à μεταλαμβάνω, recipio. 8. ab ἀλλήγομαι aliud dico. 9. ab ἀντι pro & ὀνομάζω nomen facio. 10. à λιτός, tenuis. 11. ab ὀνοματοποιέω, nomen facio. 12. ab ἀντιφράζω, per contrarium loquor. 13. à χαριέμενος, gratias agens.

<i>Asteismus</i> jocus urbanus, seu scommata facetum est.	14
Est inimica viri <i>Diastyrmus</i> abusus vivi.	15
Insultans hosti illudit <i>Sarcasmus</i> amarè.	16
Si quid proverbî fertur <i>Parœmia</i> dicta est.	17
<i>Ænigma</i> obscuris tecta est sententia verbis.	18

FIGURÆ Dictionis in eodem Sono.

Dat varium sensum voci <i>Antanaclassis</i> eidem.	19
Atque <i>Ploce</i> repetit proprium; communiter hocce.	20
Diversis membris frontem dat <i>Ana/hora</i> eandem.	21
Complures clausus concludit <i>Epistrophe</i> eodem.	22
<i>Symploce</i> eas jungit, complexa utramque figuram.	23

EXEMPLA.

14. Qui Bavium non odit, amet tua carmina Mævi: atque idem jungat vulpes, & mulgeat hircos 15. In streptu cantas; inter strepere ansor olores. 16. Satia te sanguine, Cyre. 17. *Æthiopem lateremve lavas* (i.e. frustra laboras.) 18. *Arundo Nilotis*, (i.e. Papyrus Nili) profert *filiolas Cadmi*, (i.e. Græcas literas inventas ab illo.) 19. Hic *sustulit*, (i.e. interfecit) matrem; ille *sustulit*, (i.e. portavit) patrem. 20. In hac victoriâ Cæsar erat *Cæsar*, (i.e. mitissimus victor.) 21. *Pax* coronat vitam: *pax* profert copiam. 22. Nascimur *dolore*, degimus vitam *dolore*, finimus *dolore*. 23. *Quàm benè Caune*, tuo poteram nurus *esse parenti*? *quàm benè, Caune*, meo poteras *gener esse parenti*.

DERIVATIONES.

14. Ab *ἀστεῖος*, urbanus. 15. à *διασύρω* convitior. 16. *σαρκάζω*, irrideo. 17. à *παροιμιάζομαι* proverbialiter loquor, 18. ab *αἰνίττω*, obscure loquor. 19. ab *ἀντανεκλάω*, refringo. 20. à *πλέκω*, necto. 21. ab *ἀναφέρω*, refero. 22. ab *ἐπιστρέφω* converto. 23. à *συνπλέκω*, connecto.

Incipit et voce exit <i>Epanalepsis</i> eâdem.	24
Est <i>Anadiplosis</i> cùm quæ postrema prioris.	25
Vox est, hæc membri fit dictio prima sequentis.	
Prima velut mediis, mediis ita <i>Epanados</i> ima.	26
Consona dat repetens. Exemplo discite figuram.	
Ejusdem fit <i>Epizeuxis</i> repetitio vocis.	27
Continuâ serie est repetita gradatio <i>Climax</i> .	28
Estque <i>Polyptoton</i> vario si dictio casu.	29

FIGURÆ Dictionis similis Soni

Fonte ab eodem derivata <i>Paragmenon</i> aptat.	30
Voce parùm mutatâ, alludit significatum	
<i>Paronomasia</i> : ut “ amentis non gestus amantis.”	31

EXEMPLA.

24. *Pauper* amat cautè; timeat maledicere *pauper*. 25. *Pierides*, vos hæc facietis maxima *Gallo*, *Gallo* cujus amor tantum mihi crescit in horas. 26. *Crudelis* tu quoque *mater*; *crudelis mater* magis, an *puer improbus* ille? *Impro* us ille *puer*, *crudelis* tu quoque *mater*. 27. Ah! *Corydon*, *Corydon*. *Me*: *me*. *Bella*, horrida *bella*. 28. Quod *libet*, id *licet*, his, at quod *licet*, id satis *audet*; quodque *audet*, *faciunt*; *faciunt* quodcunque molestum est. 29. *Arma* *armis*; *pedi* *pes*; *viro* *vir*. 30. *Pieridum* studio *studiosè* teneris. 31. *Amentis* non *gestus amantis*; ut supra.

DERIVATIONES.

24. ab ἐπι, et ἀναλαμβάνω, repeto. 25. ab αναδιπλώω, reduplico. 26. ab ἐπι, et ἀνοδος, ascensus. 27. ab ἐπιζεύγνυμι, conjungo. 28. ἀ κλίνω, acclino. 22. ἀ πολὺς, varius, et πτώσις, casus. 30. ἀ παράγω, derivo. 31. ἀ παρά, juxta, et ὄνομα nomen.

Fine sonos similes conjungit <i>Homoioteleuton</i>	32
Inque <i>Parechesi</i> repetita est Syllaba vocum.	33

FIGURÆ ad Explicationem.

Exprimit atque oculis quasi subjicit <i>Hypotyposis</i>	34
Res, loca, personas, affectus, tempora. gestus.	
Explicat oppositum addens <i>Paradiastole</i> rectè.	35
Opposita <i>Antimetabole</i> mutat dictaque sæpe.	36
Librat in Antithetis contraria <i>Enantiosis</i> .	37
<i>Synæceiosis</i> duo dat contraria eidem.	38
<i>Orymoron</i> "iners erit ars": "Concordia discors".	39

FIGURÆ ad Probationem.

Propositi reddit causas <i>Ætiologia</i> .	40
Arguit allatum rem contra <i>Inversio</i> pro se.	41

32. Si vis incolumen, si vis te reddere *sanum*, curas tolle graves, irasci crede *profanum*. 33. *O fortunatam natam*. 34. Videbar videre alios intrantes, alios verò exeuntes: quosdam ex vino vacillantes, quosdam hesternâ potatione oscitantes, etc. 35. Fortuna obumbrat virtutem, tamen non obruit eam. 36. Poëma est *pictura loquens*, *pictura est mutum poëma*. 37. *Alba* ligustra cadunt, *vaccinia nigra* leguntur. 38. Tam *quod adest* desit quam *quid non adsit* avaro. 39. Superba humilitas. Sperne voluptates: *nocet empty dolore vol ptas*. 41. Imò equidem: neque enim, si occidissem, sepelissem.

DERIVATIONES.

32. ab ὁμοίως, similiter, et τέλευτον, finitum. 33. à παρηχέω, sono similis sum. 34. ab ὑποτυπώ, repræsentō. 35. à παρα- διατέλλω, disjungo. 36. ab ἀντι, contrà, et μεταβάλλω, invertō. 37. ab ἐναντίος, oppositus. 38. à συνοικειῶ, concilio. 39. ab ἔξω, acutum, et μωρόν, stultum. 40. ab αἰτιολογέω, rationem reddo. 41. ab invertō.

Anticipat, quæ quis valet objecisse, *Prolepsis*. 42
 Planè aut dissimulans permittit *Epitrope* factum. 43

FIGURÆ ad Amplificationem.

Ad summum ex imo gradibus venit *Incrementum*. 44
 Verba *Synonymia* addit rem signantia eandem. 45
 Res specie varias *Synathræsmus* congerit unà. 46
 “Non dico”, *Apophasis*; “Taceo, mitto”, est
Paraleipsis. 47
 Rem circumloquitur per plura *Periphrasis* unam. 48
Hendiadys fixum dat mobile, sic duo fixa. 49

EXEMPLA.

42. Hic aliquis mihi dicat: cur ego amicum offendam in nugis? hæ nugæ seria ducunt in mala. 43. Credo equidem: neque te teneo, nec dicta refello. 44. Justum et tenacem propositi virum non civium ardor prava jubentium, non vultus instantis Tyranni, mente quatit solida, neque Auster dux inquieti turbidus Adriæ, nec fulminantis magna manus Jovis; si fractus illabatur orbis, impavidum ferient ruinæ. 45. Ensis et gladius. Vivit et vescitur æthereâ aurâ. 46. Grammaticus, Rhetor, Pictor, non dextra Poeta, Medicus, Magus, omnia novit. 47. *Non referam* ignaviam et alia magis scelestâ, quorum pœnitere oportet. *Taceo, mitto* homicidia, furta et alia tua crimina. 48. *Scriptor Trojani belli* (i. e., Homerus). 49. Bibit ex auro et pateris, *pro aureis pateris*.

DERIVATIONES.

42. à προλαμβάνω, anticipo. 43. ab ἐπιτρέπω, permitto. 44. ab *increasco*. 45. à σύν. con, et ὄνομα, nomen. 46. à συναθροίζω, congrego. 47. ab ἀπό, ab, et φάω, dico; à παραλείπω, prætermitto. 48. à περιφράζω, circumloquor. 49. ab ἐν unum, διά, per, et δύο, duo.

AD AFFECTUUM Concitationem.

Quærit <i>Erotesis</i> , poterat quod dicere rectè.	50
Concitat <i>Eephonesis</i> et <i>Exclamatio</i> mentem.	51
Narratæ subit et rei <i>Epiphonema</i> probatæ.	52
Est <i>Epanorthosis</i> positi correctio sensus.	53
<i>Aposiopesis</i> sensa imperfecta relinquit.	54
Consultat cum aliis <i>Anacænosis</i> ubique.	55
Consultit addubitans quid agat dicatve <i>Aporia</i> .	56
Personam inducit <i>Prosopopœia</i> loquentem.	57
Sermonem à præsentī avertit <i>Apostrophe</i> ritè.	58

EXEMPLA.

50. Creditus avectos hostes? aut ulla putatis dona carere
 dolis Danaûm? 51. Heu Pietas? heu prisca fides? heu vana
 voluptas! 52. Tantæ molis erat Romanam condere gentem.
 53. O elementia! elementia dixi? potius patientia mira. 54.
 Quos ego——sed motos præstat componere fluctus. 55. Si ita
 haberet se tua res quid consilii aut rationis inires? 56. Quid
 faciam? roger, anne rogem? quid deinde rogabo? 57. Hosne
 mihi fructus, hunc fertilitas mihi honorem officiumque refert?
 (Tellus fingitur loqui). 58. Et auro vi potitur. Quid non mor-
 talia pectora cogis, auri sacra fames?

DERIVATIONES.

50. ab ἐρωτάω, interrogo. 51. ab ἐκφωνέω, exclamo. 52. ab
 ἐπιφωνέω, acclamo. 53. ab ἐπανορθόω, corrigo. 54. ab ἀπό,
 post, et σιωπάω, obticeo. 55. ab ἀνακοινώω, communico. 56.
 ab ἀπορέω, addubito. 57. à πρόσωπον, persona, et ποιέω, facio.
 58. ab ἀποτρέφω, verto.

Schemata Grammatica ORTHOGRAPHIÆ.

<i>Prosthesis</i> apponit capiti; sed <i>Aphæresis</i> aufert.	59
<i>Syncope</i> de medio tollit; sed <i>Epenthesis</i> addit.	60
Abstrahit <i>Apocope</i> fini; sed dat <i>Paragoge</i> .	61
<i>Metathesis</i> sedem commutat Literularum.	62
Literulam <i>Antithesis</i> ipsam mutare paratur.	63

Syntaxeos in EXCESSU.

Vocibus exsuperat <i>Pleonasmus</i> & emphasin auget.	64
Conjunctura frequens vocum <i>Polysyndeton</i> esto.	65
Membrum interjecto sermone <i>Parenthesis</i> auget.	66
Syllabicum adjectum sit vocis fine <i>Parolce</i> .	67

EXEMPLA.

59. Gnatus, *pro* natus; non temnere, *pro* non contemnere Divos. 60. Surrêxe, *pro* surrexisse; Mavors, *pro* Mars. 61. Ingeni, *pro* ingenii; vestirier, *pro* vestiri. 62. Thymbre, *pro* Thymber. 63. Olli, *pro* illi; volgus, *pro* vulgus. 64. Audivi auribus; vidi oculis. 65. Fataque fortunasque virûm, moresque, manusque. 66. Credo equidem (nec vana fides) genus esse Deorum. 67. Numnam, *pro* num; adesdum, *pro* ades.

DERIVATIONES.

59. à προσίθηναι, appono; ab ἀφαιρέω, aufero. 60. à σύν, conj., et κόπτω, scindo; ab ἐπὶ, in, et ἐντίθηναι, infero. 61. ab ἀπὸ, ab, et κόπτω, scindo; à παρά, præter, et ἄγω, duco. 62. à μετὰ, trans, et τίθηναι, pono. 63. ab ἀντί, contra, et τίθηναι, pono. 64. à πλεονάζω, redundo. 65. à πολὺ multum, et συνδέω, colligo. 66. à παρεντίθηναι, interjicio. 67. à παρελάω, protrahō.

IN DEFECTU.

Dicitur <i>Elleipsis</i> si ad sensum dictio desit.	68
Unius verbi ad diversa reductio <i>Zeugma</i> .	69
Personam, genus, et numerum conceptio triplex	
Accipit indignum, <i>Syllepsis</i> sub magè digno.	70
<i>Dyalyton</i> , tollit juncturam et <i>Asyndeton</i> æquè.	71

IN CONTEXTU.

Est vocum inter se turbatus <i>Hyperbaton</i> ordo.	72
Quod meruit primum vult <i>Hysteron</i> esse secundum.	73
Casu transposito submutat <i>Hypallage</i> verba.	74
<i>Hellenismus</i> erit phrasis aut constructio Græca.	75

EXEMPLA.

68. Non est solvendo, *supple* aptus; Dicunt, *supple*, illi. 69. Nec folium, nec arundo agitatur vento, i.e. nec folium agitatur, nec arundo agitatur vento. 70. Ego, tu, & frater, i.e. nos legimus, etc. 71. Rex. miles, plebs negat illud. 72. Vina bonus quæ deinde cadis onerârat Acesres litore Trinacrio, dederatque abeuntibus, heros dividit. 73. Nutrit peperitque. 74. Necdum illis labra admovi, *pro* necdum illa labris admovi. 75. Desino clamorum.

DERIVATIONES.

68. ab ἐλλείπω prætermitto. 69. à ζευγνύμι, jungo. 70. à συλλαμβάνω, comprehendo. 71. à διαλύω, dissolvo; ab α, non, et συνδέω, connecto. 72. ab ὑπερβαίνω, transgredior. 73. ab ὕστερον, posterius. 74. ab ὑπό, sub, et ἀλλάττω, muto. 75. ab ἐλληνίζω Græcè loquor.

Voce interpositâ per <i>Tmesin</i> verbum scindas.	76
Jungit <i>Hyphen</i> voces, nectitque ligamine in unam.	77
Personam, numerum, commutat <i>Enallage</i> tempus.	78
Cumque modo, genus et pariter. Sic sæpe videbis.	
<i>Antimeria</i> solet vice partis ponere partem.	79
Digna præire solet postponere <i>Anastrophe</i> verba.	80
*Tertia personæ alterius quandoque reperta est.	81
<i>Synthesis</i> est sensu, tantum non congrua voce.	82
Et casu substantiva† <i>apponuntur</i> eodem.	83
<i>Antiptosis</i> amat pro casu ponere casum.	84

EXEMPLA.

76. Quæ mihi cunque placent, *pro* quæcunque mihi placēt.
 77. Semper-virentis Hymetti. 78. Nī faciāt, *pro* facerēt, etc.
 79. Sole recente, *pro* recenter orto. 80. Italiā contra, *pro*
 contra Italiā 81. **Evocatio*. Populus superamur ab illo:
 ego præceptor doceo. 82. Turba ruunt; pars maxima cæsi.
 83. † *Appositio*. Mons Taurus, Athenæ Urbs. 84. Urbem
 (*pro* urbs) quam statuo, vestra est.

DERIVATIONES.

76. à τέμνω vel τμάω, seco, scindo. 77. ab, ὑφ', sub, et ἐν,
 unum. 78. ab ἐναλλάττω, permuto. 79. ab ἀντί, pro, et μέρος,
 pars. 80. ab ἀνατρέφω, retrò verto. 81. ab evoco. 82. à συν-
 τιθῆμι, compono. 83. à προσίθῆμι, appono. 84. ab ἀντί, pro,
 et πῶσις, casus.

PROSODIÆ.

M neeat <i>Ecthlipsis</i> ; sed vocalem <i>Synalœpha</i> .	85
<i>Systole</i> ducta rapit: correpta <i>Diastole</i> ducit.	86
Syllaba de binis confecta <i>Synæresis</i> esto.	87
Dividit in binas partita <i>Diæresis</i> unam.	88

EXEMPLA.

85. Si vit' inspicias, *pro* si vitam inspicias; Si vis anim' esse beatus. *pro* si vis animo esse beatus; viv' hodie. *pro* vive hodie.
 86. Stetērunt, *pro* stetērunt; naufrāgia, *pro* naurāgia. 87. Alveo dissyllabum, *pro* Alveo trisyllabo. 88. Evoluisset, *pro* Evolvisset.

DERIVATIONES.

85. ab ἐκθλίβω, elido; à συναλείφω, conglutino. 86. à συτ-έλλω, contrahō; à διατέλλω, produco. 87. à συνειρω, con. s. ho. 88. à διαιρέω, divido.

THE END.

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